KNOWLEDGE, NETWORK TIES, AND IMPROVISATION

It's the group sound that's important, even when you're playing a solo. You not only have to know your own instrument, you must know the others and how to back them up at all times. That's jazz. (Oscar Peterson)[1]

By

Monique Legair

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[1] http://www.allaboutjazz.com/php/jazzquotes.php

ABSTRACT

This study uses the jazz metaphor in an attempt to gain a better understanding of four distinct yet related organizational issues: knowledge development, group formation, characteristics of an effective group and improvisational processes. The aim of this dissertation is to describe and interpret how individual jazz musicians develop and share knowledge within their jazz groups. In order to fully understand the process, the study also investigates how musicians develop relationships with other musicians in order to form a jazz group and the characteristics which must be present if the group is to function effectively to facilitate improvisation during a jazz performance. This study is a phenomenological study which seeks to privilege the experiences of the research subjects through the use of semi-structured interviews, observations, audiovisual data and document analysis to (re)present the research subjects' experiences. The main findings are: both explicit and tacit knowledge are equally important in the development of new ideas and in handling the improvisation process; connections to a diverse range of individuals assists jazz musicians in accessing new and creative ideas; and during the improvisation process, individual knowledge is combined with the knowledge of other musicians to create a coherent improvised performance.

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CHAPTER 1 – INTRODUCTION

1.1. RESEARCH CONTEXT

Modern organizations operate within a competitive global market within which it is accepted that the resources an organization has under its control provide greater opportunities to succeed. Within organizations the development of knowledge is highly important; existing knowledge and the potential to gain new knowledge is often seen as a source of competitive advantage between organizations (Winter, 1987 cited in Kamoche and e Cunha, 2001a; Von Krogh et al, 2000). The way in which teams within organizations develop unique shared task knowledge in order to achieve a competitive advantage will depend upon whether individuals within the team are able to access a diverse range of knowledge sets. The opportunity to access a diverse range of knowledge sets may be influenced by the type of relationships that individual team members have with each other and with individuals outside of the team (Uzzi, 1997; Hagedoorn et al, 2005).

Once individuals form a team, the characteristics of the team will influence the way in which new knowledge is developed and shared. Teams which are able to create environments in which individuals are free to develop their individual knowledge sets and combine them with the knowledge sets of their team members may find that they are better able to deal with unexpected events (Weick, 1998). Within modern organizations, managers are required to instantly respond to problems, change the direction of strategies in response to the changing economic environment, and make decisions without always having an idea of the potential outcome (Barrett, 1998a). The mainstay of jazz music is improvisation and a number of theorists have used the improvisation process to describe how best to deal with situations that arise within modern organizations; improvisation provides a useful illustration of how teams might learn how to develop fast and original responses to matters that arise in relation to an organizations central strategy (Dennis and Macaulay, 2007). Jazz musicians and jazz groups provide a useful framework within which to investigate the interactions between individuals that enable the creation of new knowledge and performances that are based on improvisation. Jazz groups are formed according to the abilities of each individual musician, and with the expectation that each members existing knowledge can

be combined with the knowledge of other members to create new knowledge which may be used during an improvised jazz performance.

Using the metaphor of jazz, this study considers four distinct yet related issues: how individuals develop knowledge, the types of relationships that lead to the formation of groups, characteristics of effective groups and the processes involved in an improvised performance at an individual and group level. The combination of the four issues provides a unique insight into the development of relationships that can lead to the formation of teams in which knowledge is shared. The study also considers the characteristics that must be present within a team to allow knowledge to be shared between individuals so that they develop a shared task knowledge which may lead to an improved performance processes. This study is relevant in a business context because it can be applied to teams within organizations; it will identify how jazz groups are formed and the interactions that take place between group members which may improve organizational responses to benefit the team.

1.2. FRAMEWORK OF STUDY

The existing literature that was reviewed in respect of the four main issues under investigation very rarely identified the link between knowledge, the development of relationships that may lead to the formation of groups and improvisation. This study attempts to make a contribution to the existing literature by considering the aforementioned issues together.

The study will give due consideration to the following issues:

1. How jazz musicians develop knowledge and how such knowledge is shared;
2. How jazz musicians use their relationships with others to form jazz groups;
3. The characteristics that must be present in order for a jazz group to function effectively; and
4. How the jazz performance is influenced by individual and group improvisation processes.

1.3. CHAPTER OVERVIEW

Chapter 1	This chapter introduces the main areas of investigation within this study.
Chapter 2	This chapter sets out the theoretical background in relation to the four issues under study, identifying the main theories and supporting assumptions.
Chapter 3	The methodological approach taken within this study is set out in this chapter. The chapter explains the application of the jazz metaphor in reviewing the phenomena under study and then discusses the data collection and analysis process.
Chapter 4	This chapter presents the case study relating to the stages of the jazz musicians development at an individual and group level and also discusses the performance outcome in relation to a jazz group performance.
Chapter 5	This chapter discusses the main themes identified in Chapter 4 and adds to the existing literature identified in Chapter 2.
Chapter 6	This chapter provides a summary of the main findings followed by details relating to possible limitations regarding this study and potential further research questions.

CHAPTER 2 – THEORETICAL BACKGROUND

The increasingly competitive international business environment has encouraged many companies to acknowledge the importance of forming and maintaining networks at an organizational and individual level (Hatch, 1999). Individuals within organizations realise that being in the correct network can provide access to various resources, including knowledge which can be used to create significant competitive advantages (Nohria, 1992). It is evident within the jazz community that access to other musicians provides a wealth of information which is used to enhance a musicians existing knowledge; musicians participate in networking activities in order to access information regarding new methods of jazz composition, the latest improvisation styles and information relating to the technical aspects of a musicians instrument (Berliner, 1994). This study will consider how jazz musicians develop their individual knowledge which is then further developed within the setting of the jazz group and used during an improvised performance.

This chapter looks at four distinct yet related issues and uses the metaphor of jazz to illustrate how when combined, they can lead to the development and sharing of new ideas which may improve the improvised performance. First, consideration is given to how individual jazz musicians develop different types of knowledge that can be used to create consistently high levels of performance; second the issue of strong and weak network ties and how they might be used when forming a jazz band is discussed, third, is a discussion regarding the characteristics that must be present within a jazz group in order for the group to function effectively and lastly, consideration is given to the improvisation process and how an improvised performance is influenced by a musician's knowledge set and interactions within the jazz band. The four areas under review are of importance because competitive advantages can be gained through knowledge sharing practices within groups because of the diverse range of ideas and perspectives that each individual presents.

2.1. JAZZ MUSICIANS AND THEIR INDIVIDUAL DEVELOPMENT

Jazz musicians develop an interest in music at young age, and the process is described as being osmotic in nature because socialization takes place within families and social environments (Berliner, 1994). Musicians often come from musical families and usually grow up surrounded by people playing music; the wider communities of which young jazz musicians are members supplement the socialization process, as music is often played in churches, dances and other community gatherings. Berliner (1994) notes that many musicians spend their formative years listening to music and, following on from their early interest in music, are influenced to learn how to play musical instruments during their school years. The early years of a jazz musician are therefore spent developing the basic skills that are required in order to become a successful musician, musicians take formal and informal music lessons, participate in performances and develop a commitment to wanting to succeed, however, the specialised knowledge that is required to become a professional jazz musician can only be learned within the professional jazz community (Berliner, 1994).

2.1.1. Development of knowledge

A number of theorists posit that knowledge is the most important type of resource, superseding all other forms of resource (Nonaka and Takeuchi, 1995; Stewart, 2002). Within organizations the existing knowledge and the ability to gain new knowledge is often seen as a source of competitive advantage (Prahalad and Hamel, 1990; Kogut and Zander, 1992; Von Krogh et al, 2000). The characteristically "intangible, tacit, path dependent and idiosyncratic" nature of knowledge contributes to its attractiveness (Patriotta, 2003: 6).

Two forms of knowledge are said to exist: *explicit knowledge* and *tacit knowledge* (Polanyi, 1966 as cited in Nonaka, 1994). Explicit knowledge is described as knowledge that "can be codified and articulated" (Patriotta, 2003, p.29) and is obtained from data that is quantifiable, and from standard procedures and processes (Johannessen et al, 1999); this type of knowledge can be easily and formally transferred between individuals (Nonaka and Takeuchi, 1995). Through formal training jazz musicians are able to develop their explicit knowledge; explicit knowledge within jazz is represented by musical structures, which include jazz theories and songs. Jazz theories dictate the chords that jazz musicians can play and songs, which are mostly used during

group performances, are made up of chords which musicians can use as a guide in order to develop their own interpretation of the song (Bastien and Hostager, 1988; DeVeaux, 1999). Knowledge of musical structures will influence a musicians' ability to improvise well as songs and theories impose a framework in which constant cohesion and harmonization is created; during group performances songs provide a musical framework which ensures that each musician creates a unified, coherent sound (Barrett, 1998b). Cook (1998) notes that knowledge of music cannot be confined to simply having an understanding of musical notation found in musical structures but requires additional tacit knowledge. Tacit knowledge is described as being "deeply rooted in action, commitment, and involvement in a specific context" (Polanyi, 1966, as cited by Nonaka, 1994, p.16) it is person-specific and is based on personal experiences, values and beliefs; due to the individual uniqueness of tacit knowledge it is much more difficult to express using formal language (Nonaka and Takeuchi, 1995). Acquiring tacit knowledge requires the individual to undertake an "apprentice-like relationship" so that the skills to be transferred can be directly observed (Sobol and Lei, 1994). The transfer of tacit knowledge between jazz musicians is fairly informal; Berliner (1994: 37) found that musicians gained tacit knowledge during "informal study sessions, socialization and shoptalk", in addition, many young musicians learnt by "osmosis" as growing up with other musicians led to a better understanding of the music (Berliner, 1994: 22).

2.1.2. Combining explicit and tacit knowledge

Spender (1995) claims that tacit knowledge is the most useful type of knowledge because it is difficult for others to imitate and may therefore provide greater competitive advantages. However Alavi and Leidner (2001: 112) assert that explicit knowledge can also be a source of benefit because it is easily delineated and subsequently viewed as being more "justifiable than tacit knowledge". Explicit knowledge is the main source of knowledge within classical music; classical musicians will use sheet music during each performance, which imposes a rigid structure on what the musician is able to play. However, although explicit knowledge is used within jazz, the use of tacit knowledge is easily identifiable because although musicians use sheet music, whilst performing onstage musicians will purposely create new ideas, which will not have been scripted, and include them in the performance. Because it is possible to codify explicit knowledge, it is often used as a legitimating tool; however the codification of explicit knowledge

may lead to a rigid and inflexible approach which can create a reduction in performance as individuals are reluctant to look for solutions beyond those of which have been codified (Alavi and Leidner, 2001).

Many theorists suggest that both tacit and explicit knowledge are equally important (Johannessen et at, 2001) and suggest that a major contributor to the development of "new ideas and concepts" is the ability to combine and transfer explicit and tacit knowledge (Nonaka, 1994: 15). Nonaka and Takeuchi (1995) developed the 'SEIC model' which identifies how, through socialization, externalization, internalization and combination; individual tacit knowledge can be transformed into collective explicit knowledge within organizations. However, many theorists disagree with Nonaka and Takeuchi's (1995) model, stating that their static approach to knowledge creation fails to acknowledge the dynamic and uncommunicative nature of tacit knowledge which prohibits its transformation (Patel et al, 1999; Tsoukas, 2003). Further difficulties in understanding the development and transfer of tacit knowledge arise because theorists take either a 'nature or nurture' approach to its development. Marchant and Robinson (1999) suggest that tacit knowledge is developed through experience; they found that individuals within the legal profession were able to quickly find information in order to develop a case, but were unable to explain how they managed to do so. Patel et al (1999) however, suggest that experience has less of an impact on tacit knowledge and suggest individuals are biologically predisposed to some types of tacit knowledge.

2.1.3. Cognitive approaches to knowledge creation

Within the entrepreneurship literature, the identification of "cognitive biases" (Baron, 1998: 276), "schemata" (Franke et al, 2006: 6) and "heuristics" (Mitchell et al, 2007: 7) represent an entrepreneurs use of "simplifying strategies" or *mental shortcuts* (Forbes, 2005: 623) to make decisions. Baron (1998: 279) theorises that individuals may resort to using mental shortcuts, in order to make decisions when faced with situations where the following conditions exist: "information overload, high uncertainty, high novelty, strong emotions, high time pressure and fatigue". Franke et al (2006: 6) note that cognitive research offers an insight into how people develop their abilities to make decisions; and suggests that an individuals "cognitive structure", representing "concepts, facts, skills and action sequences" that allow the individual to "predict,

explain and develop opinions". As individuals become more familiar with certain situations, they are able to improve their schemata and "group domain-specific knowledge in more meaningful ways". Following on from Baron (1998), and in line with Franke et al (2006) assertions, Mitchell et al (2007: 7) posit that entrepreneurs use mental shortcuts, in order to make decisions; often the use of heuristics allows entrepreneurs to "make significant leaps in their thinking leading to innovative ideas that are not always linear or factually based". Decisions based on heuristics aid the entrepreneur's sensemaking process and allow them to quickly find a resolution to complex decisions. However, some theorists have suggested that the use of mental shortcuts to make decisions is ineffective and state that the use of mental shortcuts to make decisions may lead to mistakes being made (Forbes, 2005). The research undertaken into entrepreneurial cognitive structures can also be applied to jazz musicians, as the mental shortcuts that are used are based on explicit knowledge, but will also require the musician to use tacit knowledge in the form of "hunches and intuition" (Swan, 2003: 6) to make a final decision. The use of mental shortcuts are particularly useful for jazz musicians as during a performance they are required to listen and respond accordingly to the music played by other musicians. This process often happens under moments of uncertainty which is further impacted by the minimal length of time in which jazz musicians have to make a decision as to what notes to play. The ability to take mental shortcuts during a performance allows the musicians to access their store of explicit and tacit knowledge and allows them to improvise and make the correct musical choices.

Due to difficulties in empirically testing tacit knowledge (Ambrosini and Bowman, 2001), the literature relating to knowledge fails to clearly present conclusive evidence relating to the benefits of sharing tacit and explicit knowledge. By overlooking the benefits that can be gained by sharing knowledge does not reflect the dynamic nature of knowledge and the way in which it is developed, particularly as tacit knowledge is required if an individual is to gain explicit knowledge (Ambrosini and Bowman, 2001). This study proposes to look at the benefits that can be gained by considering the impact that both explicit and tacit knowledge can have on a jazz musician's performance. In order to make a contribution to the existing literature, the study hopes to answer the following research questions: how do jazz musicians gain explicit and tacit knowledge and how do jazz musicians share explicit and tacit knowledge?

2.2. STRONG AND WEAK TIES AND THE IMPACT THEY HAVE ON TEAM FORMATION

The previous section considered the types of knowledge that individuals require in order to become successful jazz musicians. This next section considers how musicians develop relationships with other musicians that may lead to them forming jazz groups where they can create and share knowledge with others.

Granovetter's (1973, 1983) seminal work which identified the existence of strong or weak ties between individuals, has facilitated much research into the study of relationships within networks. Strong ties are said to denote a person with whom an individual has regular contact such as a family member or friend. (Katz et al, 2004) they are relationships built on trust and provide social support (Uzzi, 1997; Kratzer et al, 2005). Weak ties exist between individuals that do not interact often and are said to facilitate the transfer of nonredundant, novel information (Perry-Smith and Shalley, 2003; Powell and Grodal, 2005). Whether a tie is strong or weak, will determine the resources that flow between connected individuals, such resources may include the sharing of knowledge and information (Nohria, 1992). Granovetter (1983) found that individuals were more likely to be notified of job opportunities through weak ties rather than people with whom they shared a strong tie. In addition, individuals that have been taught by respected creative individuals may find that the experience provides a source of legitimation as the relationship may lead to creative awards being bestowed upon individuals with such ties (Perry-Smith and Shalley, 2003). Cross and Cummings (2004) posit that ties to more senior individuals within an organization can "provide experience, novel information and legitimation". Since network ties act as "conduits for the flow of interpersonal resources" it is important to consider the existing relationships within networks and the type of resource that such relationships may provide, particularly as some ties may provide more useful resources than others (Balkundi and Harrison, 2006: 50).

2.2.1. Developing strong or weak ties with potential team members

Ties between individuals are deemed to affect "performance in knowledge intensive work", since individuals within a network who are able to influence their connections with others in order to generate beneficial opportunities and possibly strategic advantages, will actively seek out

individuals with characteristics that might help to generate or provide such opportunities (Burt, 1992). Perry-Smith and Shalley (2003) suggest that weak ties can be beneficial in creative industries as individuals will be unlikely to strongly identify with the groups of which they are members, strong ties however may encourage conformity rather than difference, thus restricting creativity. Hoegl et al (2003) study of cross-functional software development teams found that individuals who consider networking to be important for the performance of their teams were more likely to be involved in networking practices. However, some individuals viewed their teams as having "adequate technical and material resources" and therefore did not purposely build networks, this prompted Hoegl et al (2003) to conclude that certain types of work leads to purposeful networking, in particular, it was found that individuals tend to network more if projects required a great deal of innovation.

"Boundary spanning" refers to individuals within a team who are able to "draw on external ties in order to access resources" which may be used by the team (Katz et al, 2004: 323). Hoegl et al (2003) suggest that managers should actively encourage members of their teams to boundary span in order to access relevant resources when undertaking innovative projects. Individuals that boundary span are able to gain access to "different approaches and perspectives" which should improve their ability to create new and flexible ways of thinking (Perry-Smith and Shalley, 2003: 94). Boundary spanning can help an individual to develop an appreciation of the abilities of other people within their network, thus allowing them to make use of the abilities of other people, or develop solutions to unique problems (Cross and Cummings, 2004). In addition, boundary spanning may counteract "premature perceptions of the adequacy of technical competency and material resources" (Hoegl, 2003: 760) within a team, this suggests that some teams may think that they have sufficient resources and fail to actively search for resources that could improve their performance. Boundary spanners will be more likely to make considered choices since they will have connections with different people which may make them aware of different approaches and solutions, this may help to prevent problems that arise due to 'groupthink', whereby they are less likely to think critically (Brown, 1998), and the reluctance of group members to embrace new ideas (Hoegl et al, 2003). Boundary spanners who also occupy a peripheral position, as opposed to a central position within a team are exposed to new ideas due to being able to access diverse information from their network connections (Perry-Smith and Shalley, 2003). Perry-

Smith and Shally (2003) further note that moving from a central to peripheral position may help increase the creativity of an individual and is similar to the way in which many musicians work – they often are the leader (central position) of their own band, yet also participate in the bands of others (peripheral position). Hatch (1998) notes that jazz groups are usually created with a particular gig in mind and once the gig has been played, the group disbands and the musicians re-enter other groups – this is representative of the continued social interaction that takes places between musicians with connections to other groups. The continued interaction with different individuals means that musicians are constantly re-socialized and exposed to new ideas, indeed Weick's (1993) study of flight attendants found that when new members enter groups, they can help to re-socialize existing members by (re)combining the knowledge of new members with knowledge currently held by existing members. Brass et al (2004) posit that group members with connections to other groups are better placed to innovate; the continued social interaction with other individuals implies that collective activity can lead to the exchange of knowledge during the innovation process (Taatila et al, 2006; Chiffoleau, 2005; Swan et al, 2003).

2.2.2. Strength of ties and impacts on relationships within teams

As previously noted, relationships between individuals create reciprocal exchanges. Much research has been carried out into the flow of resources between individuals within networks and how such resource flows affect performance. Hagedoorn et al (2005) posit that since weak ties link individuals with fewer similarities, they require less effort and interaction by individuals to maintain the tie. Because weak ties interact less than individuals with strong ties, Hagedoorn et al (2005) state that they will be less similar because they are not embedded in the same network structure. Subsequently the likelihood that they will have similar experiences or characteristics is reduced; as a consequence weak ties will enable the exchange of diverse ideas and present unique solutions to problems. In line with Hagedoorn et al (2005) assertion, Hansen et al (2005) found that individuals that shared similar knowledge (such as that shared between strong ties) will progressively develop the same knowledge sets and ideas, this may be linked to their findings which suggest that the presence of strong ties prevents individuals from seeking external knowledge, which will ultimately impact upon their ability to infuse new knowledge or ideas into the network.

2.2.3. The Life Cycle of Strong and Weak Ties

The outcome of a number of studies present mixed results as to whether strong or weak ties lead to optimal performance (Hagedoorn, 2005). Some studies suggest that weak ties provide greater benefits (Granovetter, 1973), whilst others state that strong ties lead to an improvement in performance (Kraatz, 1998). However, a number of studies have found that a combination of strong and weak ties leads to improved performance (Uzzi, 1997; Hite and Hesterley, 2001; Cross and Cummings, 2004; Hagedoorn et al, 2005; Balkundi and Harrison, 2006). Uzzi (1997) studied arms-length (weak ties) and embedded ties (strong ties) within the New York apparel industry and found that strong ties were better at developing trust and transferring information, however he also found that the effects of strong ties deteriorate over time and can eventually become detrimental to the performance of the company, leading him to conclude that a mixture of arms-length and embedded ties are more useful in providing access to opportunities. In line with Uzzi's (1997) findings, Hagedoorn et al (2005) found that long-term trustworthy relationships, supported by culturally diverse relationships, improved the performance of the firms within their study. Similar to Uzzi's (1997) finding that the impact of ties can change over time, Hite and Hesterley (2001) suggested taking a life-cycle approach to the benefits that ties can offer. They suggest that during the early stages of an organizations development an organization may have more strong ties because weak ties may be difficult to develop. Connections to weak ties may be harder to develop since weak ties will not be familiar with the new organization and may not be prepared to risk creating a link with an unfamiliar party. Over time, and as an organization gains visibility, they will be able to develop weak ties, however as the relationship develops such ties could eventually become strong ties (Hite and Hesterley, 2001); it is believed that "network effectiveness" reduces over time as "cognitive or routinized processes replace the initial, facilitative role that networks serve" (Balkundi and Harrison, 2006: 52). Perry-Smith and Shalley (2003) note that when working in a creative industry, the ability to be creative enhances an individual's reputation and unknown individuals who are able to be creative will increase their visibility within their industry and become better known. This implies that the more creative an unknown jazz musician, the greater their prospects are of becoming well-known.

The above section relating to group formation describes how the relationships between individuals may impact upon the resources that an individual is able to access and the types of relationship that an individual may be able to develop over time. However, the existing literature does not describe how ties between individuals are created and how an individual with few connections might create more; this study will provide an insight into how jazz musicians create such relationships by asking the following question: how do jazz musicians use their relationships with other musicians to form groups?

2.3. EFFECTIVE GROUP FUNCTIONING

In the previous section, I discussed how the strength of an individual's relationship with others affects the way in which they form groups and how they develop new ideas. This next section discusses the interaction of individuals within groups and the processes that they go through in order to develop successful working relationships.

2.3.1. The development of successful work practices within teams.

The best way in which to combine capabilities is through the formation of a team. Adair (1986: vii) defines a team as "a group in which individuals share a common aim and in which the jobs and skills of each member fit in with those of others". A number of studies attempt to isolate the characteristics of effective teams and develop lists of characteristics which they believe to be representative of a successful team (Hitt, 1988; Kazemak, 1991). After spending time studying work teams, Hitt (1988) formed a list of ten characteristics which he states must be present in order for a team to function effectively; the list includes *inter alia* a climate of trust, a feeling that each member can influence team outcomes and a win-win approach to resolving conflicts. Similar to Hitt, Kazemak (1991) develops a list containing ten elements essential for an effective team; the list includes *inter alia* shared goals and objectives, the encouragement of experimentation and creativity and an open communication style. In contrast, other theorists dismiss the production of lengthy lists, preferring instead to concentrate on providing a few key qualities which then lead to the development of other characteristics which encourage effectiveness within teams. For example, Petrock (1990) states that an effective team consists of members who interact with the team leader; the team is represented by joint leadership, and relationships are based on trust, in addition team members are not motivated by their personal

goals, but put the goals of the team first. It is possible to see that there is a lack of consensus with regard to which characteristics are most important in the development of an effective team. As such, I will combine the outcomes of a number of studies in order to briefly consider some elements that may be necessary for a jazz group to function effectively.

2.3.2. Team norms, team cohesion and team composition

Norms are "unspoken and unwritten rules" (Furnham, 1997:441) which provide team members with an understanding of acceptable behaviour within certain team situations (Robbins, 2005). Due to the fact that many team members will have been members of other teams, they will already have a set pattern of behaviour; when newcomers join a new team, the existing team members will socialize the new team member and let them know "how things are around here" so that they are aware of the team norms (Furnham, 1997: 441). Teams will develop their own norms which will affect the identity, and influence team members' perceptions, of the team.

Team cohesion refers to "interpersonal attraction and shared commitment to task" (Forrester and Tashchian, 2006: 458), it is of importance within teams since it determines team unison which will ultimately impact upon performance (Robbins, 2005). Studies have indicated that the level of cohesion will affect the way in which team members communicate with each other, indeed, Mickelson and Campbell (1975) found that team members within cohesive groups entered into more positive communication. Positive communication encourages members of teams to share ideas and discuss subjects which might be somewhat controversial, subsequently cohesive groups may enable difficult topics to be broached and solutions to problems found (Jewell and Reitz, 1981). Views relating to the affects of cohesion differ, with some studies suggesting that strong cohesion improves performance (Smith et al 1994) and others noting that high levels of cohesion can negatively affect team performance because over time, team members become reluctant to develop new ideas or implement changes to current processes (Adair, 1986).

A number of studies have been carried out into how team composition impacts upon performance and usually relate to the characteristics of group members (Guzzo and Dickson, 1996). Within teams, the objective should be to combined members with a range of skills and experiences in an

attempt to enhance the complementarities that they offer each other (Timmons, 1979; Harris, 1986).

2.3.3. Communication

Jazz groups enter into various forms of communication; during performances, players interact via "call and response" which is similar to a verbal conversation except rather than using words to communicate, musicians use musical notes and also use non-verbal communication to provide direction to their group members. Communication within teams enables the sharing of knowledge in addition to permitting team members to share feedback, it is also seen to be the best way in which to develop and share creative ideas (Ancona and Caldwell, 1992). Furnham (1997) notes that too little or too much communication within teams can be a source of conflict. Smith et al (1994) found that high levels of informal communication between group members facilitates trust and creates more opportunities to interact and to better understand team members, subsequently, more creative ideas are developed. Mumford et al (2002) similarly found that team members with knowledge of the requirements and problems within their functional area were able to suggest ideas for improvement. Teams who were able to provide ideas and influence the decision making process were found to perform better than teams whose leaders do not seek their input (Amabile et al, 2004). Listening skills and feedback skills are also predictors of effective communication and Todryk (1990) notes that feedback is crucial during period of poor team performance, however in order for the feedback to have the desired effect and for it to be well received by the recipient, the team must have a trusting and open culture. Trust and openness can lead to increased cooperation within teams and on an individual basis, allow team members to participate in constructive communication which may lead to improved performance (Woodcock, 1989). These studies demonstrate that communication is highly important if creative ideas are to be generated within teams as informal communication can lead to better performance.

2.3.4. Autonomy

Autonomy describes the way in which organizations allow individuals to manage their own work (Amabile, 1997) and may motivate individuals within teams to develop new knowledge (Nonaka, 1994). Andrew and Farris' (1967) study found that teams in which individuals were given the freedom to challenge and develop ideas were more innovative than other teams. Basu and Green

(1997) found that team members were more likely to challenge existing practices and experiment with new ideas if they were comfortable in the knowledge that they would not be penalised should their idea be unsuccessful. The development of trust within teams is highly important as team members will be more inclined to "take risks and expose vulnerabilities" when they have formed trusting relationships with their team members (Robbins, 2005: 126). Woodcock (1989) suggests that openness and honesty are essential functions to effective team working; Woodcock (1989) believes that if these attributes are present, successful discussions between team members will take place where team members freely make suggests without fear of negative feedback.

Although teams may be led by a particular individual, the ability to make individuals feel like they are not being managed will "release the energies and passion in different individuals" (Johannessen et al, 1999: 119). It is important to create an environment in which individuals are not fearful of making a mistake; team members should be prepared to "take risks, try new ideas, fail and try again"; leaders should have confidence in the abilities of their team if it is to be a success (Johannessen et al, 1999: 119). Within jazz, the free interpretation of scripted music enables musicians to experiment with the by playing in different keys, introducing diverse styles of music and applying unusual rhythms (Barrett, 1998b). Such freedom may lead to mistakes being made, however within jazz groups, mistakes are viewed quite differently than they are within organizations – jazz musicians embrace mistakes as a "source of learning" and accept that mistakes will happen, when they do, musicians cleverly integrate them into their performance (Barrett, 1998b: 610). Mistakes are therefore viewed as precursors to opportunities from which musicians might develop something new (Weick, 1999). Environments in which individuals are not afraid to make mistakes can help to bring about innovation (Johannessen et al, 1999) as mistakes often act as a trigger for innovation (Tidd et al, 2005). Miles Davis was known to miss notes and many critics suggested that he had a poor musical technique, Miles Davis was known for "experimenting with unconventional techniques", he was more daring and experimental than any musician of his time, he accepted the mistakes that he made, but never attempted to acquire a "safer, more consistent performance style" (Walser, 1995, p.176). Teams in which the work of its members is monitored may find that monitoring negatively impact upon their creative contribution; Amabile (2004) found that constant monitoring and checking the performance of experienced team members negatively impacted upon performance. In contrast, Leonard and Swap (2005) posit that an element of monitoring is required in order to ensure that current

operations and innovation progress. Johannessen et al (1999) suggest that teams in which individuals are able to positively critique their own performance and the performance of their peers in order to ensure that the level of competence within the group is continually enhanced will be more successfully. The above studies therefore suggest that some form of monitoring should take place within teams, but an excessive amount hampers the development of new ideas.

2.3.5. The creation of knowledge within teams

Büchel (2007) suggests that many teams have a "lifespan" which will impact upon their ability to continue to create new knowledge in order to innovate. During the early stages of a team being formed, much time is spent perfecting shared norms (Büchel, 2007) and developing new "ideas and approaches" as the members of the group learn how to appreciate the abilities of their fellow members (Katz, 1982). As time progresses, the creation of new knowledge will inevitably become path dependent as individuals within teams use their previous knowledge and experience to develop new ideas (Hargadon and Fanelli, 2002) therefore the characteristics that once made a group effective will yield diminishing returns once a high level of cohesiveness exists . Barrett (1998: 609) suggests inducing "provocative competence" in order to counteract the problems associated with following tried and tested routines, provocative competence encourages team members to develop arrangements that interrupt usual thought patterns and takes group members out of their comfort zones so that can create new solutions to the situation at hand. Miles Davies and many other jazz musicians often induced provocative competence by challenging themselves to play songs that were unfamiliar to them; in addition, Miles Davis would often provide group members with "alternative pathways for action" by choosing "odd" keys in an attempt to change the thought patterns of group members. The introduction of new ideas and approaches is not a continuous process and during later stages of team tenure, teams may become susceptible to groupthink; consequently, they will be reluctant to produce new ideas that conflict with shared beliefs, leading to a reduction in creativity and innovation (Büchel, 2007). Whilst studying the effects of ties on team effectiveness, Balkundi and Harrison (2006) found that during the early stages of team formation and once team members had become familiar with each other, the integrative effect of network structures on performance decreases – members become better able to anticipate what their other group members expect and their responses become "routine, casual and automatic" (Weick and Roberts, 1993) leading to a reduction in the development of new

ideas. A more recent study by Cowan et al (2007) uncovered similar findings, they developed a model that found that continuous interactions between individuals lead to overlaps in knowledge and reduced any further resource complementarities that may be gained from the relationship.

2.3.6. Diversity within teams and its influence on knowledge creation

In an attempt to infuse new knowledge into teams and counteract problems associated with path dependency and groupthink, many organizations encourage individuals to "transition frequently into new teams" (Vandaie, 2007; Chen, 2005, p101) as it is widely held view that when individuals interact and combine their ideas with individuals external to the team they can create greater knowledge resources (Wynn and Guditus, 1984; Nonaka, 1994; Taylor and Greve, 2006). Diverse team members may positively influence team performance, Jackson et al (1995) undertook a review of studies carried out on heterogeneity and teams and found that diversity within teams often led to an improvement in a teams creative abilities, indeed the interaction of a number of heterogeneous individuals and the subsequent knowledge and information flows are said to facilitate innovation (Swan et al, 2003). Guzzo and Dickinson (1996: 25) note that diversity can lead to an increase in performance within teams that undertake "cognitive, creativity-demanding tasks". Teams containing individuals with different career experiences and different areas of expertise leads to "cognitive diversity", this in turn creates variations in the knowledge and skills of the team members which encourages a "cross-fertilisation of ideas" and allows team members to see opportunities and problems from a number of different viewpoints, success within such teams is facilitated if there is a "socially cohesive and participatory environment" in which members can contribute their ideas (Taylor and Greve, 2006: 727). This is in line with Leonard's (1998: 63) suggestion that a network containing heterogeneous individuals creates "creative abrasion" whereby "in a well-managed process, creative sparks fly" when individuals develop different ideas, "challenge well-worn scripts or play with ideas" (Taylor and Greve, 2006: 728). However, although heterogeneous teams may lead to greater levels of creativity, knowledge differences and varied perspectives may mean that the team is also predisposed to greater levels of conflict (Taylor and Greve, 2006).

From the existing findings it would seem that issues of path dependency relating to the development of new ideas arise as groups become more familiar, this is due to group members finding it difficult to introduce new ideas after working together for some time. Some studies suggest that the more familiar team members are with each other, the better they perform as they will have developed relationships which enable the transfer of knowledge more easily (Powell and Grodal, 2005; Taylor and Greve, 2006) whilst other studies suggest that team familiarity negatively impacts upon performance and the ability to generate new ideas and processes (Vandaie, 2007; Balkundi and Harrison, 2006; Weick and Roberts, 1993; Katz, 1982). Past studies do not provide a clear understanding of the characteristics that must be present in order for teams to counteract the problems associated with creating new ideas within teams and this study will therefore ask the following research question: what characteristics must be present for a team to function effectively?

2.4. IMPROVISATION AS AN INDIVIDUAL PROCESS AND AS A TEAM OUTCOME

The previous section discussed elements that must be present in order for a group to function effectively. This next section considers the improvised jazz performance and discusses what goes into an improvised performance from an individual to group level.

2.4.1. Improvisation as an individual process

Jazz musicians constantly strive to find ways in which they can maintain their "identity, diversity, autonomy and independence"; during a performance this goal can be achieved through improvisation (Weick, 1999:7) which allows musicians to develop individual responses to current events. Two antecedents relating to the act of improvisation have been identified: "the motivation to improvise and the potential to do so" (Kamoche et al, 2003). The potential to improvise is facilitated by the "pre-existence of a set of resources", which may include knowledge (Cunha, 2002); such resources are drawn upon during a performance. Although improvisation is described as a spontaneous act, Berliner (1994) stresses the need to acknowledge the lengthy process that musicians undertake to perfect their art, the practicing, listening and studying that is required in order to develop the knowledge to improvise all facilitate a

musician's ability to become, and remain, spontaneous. The potential to improvise therefore relies upon musicians having developed over time "a broad base of musical knowledge, including myriad conventions that contribute to formulating ideas logically, cogently and expressively" (Berliner, 1994: 492). Explicit knowledge within jazz is represented by a framework which restricts what the soloist is able to play, the framework represents the rules and structures within which musicians must play, and provides a foundation upon which the musicians can improvise (Barrett and Peplowski, 1998:). Experience gained through interactions with other musicians assists in the development of a musicians tacit skills (Ambrosini and Bowman, 2001) and helps musicians to discover their musical identity in order to differentiate themselves from their peers (Berliner, 1994). The combination of explicit knowledge and tacit knowledge gained through experience are heavily relied upon by musicians. Improvisation is made possible because each jazz musician is free to use their combined and tacit knowledge to interpret the scripted music whilst using musical theories and songs as a guide so that they do not stray outside of the accepted musical structures or social practices.

2.4.2. Improvisation as a team process

Weick (1998) posits that improvisation is "affected by one's associates, past experiences, and current setting", during a performance most members of the jazz group will be expected to play a solo or comp with another group member, a fearless disposition is therefore required by members of jazz groups. Each member must have faith in their fellow group members and confidence in their own abilities and must not be afraid to "rock the boat or make waves" (Peplowski, 1998, p561). Jazz musicians have a "shared task knowledge" whereby members of the group "negotiate, recover and proceed" during performances; the constant interactions between individuals as they perform mean that they can anticipate and respond to rapid developments within the performance (Barrett, 1998b: 613). When players manage to seamlessly negotiate, recover and proceed, it is described as "being in the groove"; this state of being can enable an individual musician to play better than they have in the past. Improvisation within a group setting requires the members of the group to react intuitively to their surroundings; an awareness of, and paying attention to, their environment will improve the improvisation process (Crossan and Sorrenti, 2002)

2.4.3. Improvisation as a performance outcome

The mainstay of jazz music is improvisation, and a number of theorists have used the improvisation process to describe how best to deal with situations that arise within modern organizations; improvisation provides a useful illustration of how organizations might learn how to develop fast and original responses to matters that arise in relation to an organizations central strategy (Dennis and Macaulay, 2007). Weick (1998) notes that theorists have struggled to provide a fully representative definition of improvisation, however Berliner's (1994) definition goes some way in acknowledging the wide range of elements, including spontaneity, intuition, discipline, experience, logic and coherence, which when combined during a jazz performance, create an improvised piece. Within an organizational context, Cunha et al (2002: 99) define organizational improvisation as "the conception of action as it unfolds, by an organization and/or its members, drawing on available material, cognitive, affective and social resources", similar to Berliner's (1994) definition, improvisation here involves a number of elements.

The above section discusses the processes that individuals and jazz groups undertake in order to improvise during a performance. A good improvised performance initially begins as an individual process, whereby the constant endeavour of jazz musicians to create new paths using their "rich apperceptive mass or base, and their rich storehouse of tunes, phrases and ditties" (Murray, 1998: 113) can lead to the production of various musical possibilities for their fellow band members. Throughout the performance the musical abilities of each musician "reinforces and crosses over" with the abilities of their fellow musicians abilities to produce a "larger musical texture" (Berliner, 1994: 147) leading to a coherent, improvised performance. The research question in respect of the improvised performance asks: how do individual and group processes lead to improvisation?

2.6. SUMMARY

This chapter has raised a number of issues relating to the development and sharing of knowledge at an individual and group level. Discussions relating to the sharing and dissemination of knowledge within teams and how such processes affect improvisation are considered. In addition, how jazz musicians form groups and the characteristics that must be present if the group is to be effective were discussed. The research questions raised at the end of each section were:

1. How jazz musicians develop knowledge and how such knowledge is shared;
2. How jazz musicians use their relationships with others to form jazz groups;
3. The characteristics that must be present in order for a jazz group to function effectively; and
4. How the jazz performance is influenced by individual and group improvisation processes.

The following chapter discusses the research methodology that was used in order to gain answers to the above questions.

CHAPTER 3 - METHODOLOGY

"Even we didn't know where it was all going to…..But we knew it was going somewhere and that it was probably going to be hip." Miles Davis
(http://www.neajazzintheschools.org/artists/davis.html)

Through the reconceptualisation of jazz and its distinctive attributes, this study uses the jazz metaphor to investigate how relationships between jazz musicians can be used to facilitate the creation of knowledge in order to innovate. In an attempt to understand how professional jazz musicians use their networks to interact with other professional jazz musicians in order to create new knowledge which may lead to innovation, semi-structured interviews were carried out over a six week period, additional data collection methods were used in an attempt to access sufficient data and to reinforce the richness of the data gained from interviews and observations.

This chapter starts with a discussion of the paradigmatic stance taken within this study and a brief discussion of the chosen research strategy this is then followed by an explanation of the jazz metaphor and why its use was suitable within this study. An account of the data collection methods used, along with the identification of problems incurred throughout the study, is followed by a discussion regarding the analysis of the data gathered.

3.1. RESEARCH DESIGN

Qualitative researchers take an "interpretative and naturalistic approach to the world" (Denzin and Lincoln, 2000: 3), they are concerned with understanding, from the point of view of their research subjects, the experiences and meanings that their research subjects attach to their everyday routines and actions (Skinner et al, 2000). The characteristics of qualitative research make it an appropriate tool with which to investigate intangible and complex phenomena (Skinner et al, 2000).

3.1.1. Epistemological and Ontological Considerations

Much debate has taken place regarding the usefulness of the identification of the researchers' epistemological and ontological stance (Guba and Lincoln, 1989). Researchers within the social

sciences will have their own views of the world and what they believe can be known, this will inevitably impact upon how the study is undertaken and it is therefore imperative that the epistemological and ontological persuasion of the researcher is clearly delineated so that the reader understands how they have influenced the study and the way in which the findings are presented (Guba and Lincoln, 1989). Debates concerning the researchers' epistemological perspective relate to whether the social world can be studied using methods and practices typically favoured by researchers studying the natural sciences (Bryman, 2001).

There are three main philosophical beliefs within qualitative research exist: positivist, interpretivist and critical postmodernist (Gephart, 2004). Each belief is described as a 'paradigm' and represents a particular world-view whilst adopting certain "taken for granted assumptions, research strategies and criteria for rigor" (Fossey et al, 2002). The interpretivist paradigm is the most suitable for this enquiry as it concerned with *understanding* human behaviour rather than attempting to *explain* human behaviour (Bryman, 2001); further, it suggests that the emergence of rich data, which is exclusively attached to the experiences of the research subject, facilitates the study of complex and intangible phenomena (Denzin and Lincoln, 2000; Saunders et al 2003). As such it the interpretivist paradigm is a suitable paradigm with which to investigate knowledge and how it is used to enable innovation. In much the same way that there is no single definition of jazz or its requisite characteristics – which is due to different individuals providing different definitions (Kenny, 1995; DeVeaux, 1997) - the interpretivist ontological assumption is that knowledge cannot be objectively established during research since it is created by the research subject and interpreted by the researcher. Individual world-views and how knowledge is constructed and subsequently interpreted will be influenced by the value systems and beliefs of the research subject and the researcher (Darke et al, 1998; Gephart, 1999). Interpretivists attempt to understand the social world by advocating subjectivity and how individuals make sense of their own reality (Gephart, 1999). In order to produce a study which (re)presents their research subjects interpretation of their experiences, researchers must pay special attention to ensuring that their research subjects' experiences and the meanings and actions relating to them, are highlighted (Fossey et al, 2002). The decision to carry out an interpretative qualitative study, led to the design of a research strategy that initially investigated the "empirical world", the iterative

nature of my investigations would eventually lead to the development of theory in relation to this study (Esterberg, 2002).

The phenomenological research strategy is deemed to "focus on exploring how human beings make sense of experience into consciousness, both individually and as shared meaning", it entails investigating "how people experience some phenomenon – how they perceive it, describe it, feel about it, judge it, remember it, make sense of it, and talk about it with others" (Patton, 2002: 104). The phenomena under study has been described as "broad and abstract" (Alavi and Leidner, 2001), and therefore requires a research strategy that is able to uncover its multifarious nature, it requires a strategy whereby the research subject is able to provide an account of their lived experience (Walsh, 1970; Descombe, 1998). Van Manen (1990) provides a description of the concepts that are at the cornerstones of the phenomenological approach, he discusses the way in which phenomenologists attempt to present experiences so that they provide a complete representation of the experience as conveyed by the research subject. In order to provide a representative account of the research subjects' experience, the phenomenologist must attempt to understand how the research subject makes sense of their experiences. The creation of a strategy that places the research subject at the heart of the research project, means that the research subject provides the foundation upon which the investigation is built, rather than the researcher simply attempting to develop a theory using information gained during the data collection process, this led Denscombe (1998: 99) to state that "thinking becomes the topic of investigation" within a phenomenological study. Within phenomenology, it is conceivable that multiple realities exist, whereby two individuals may have the same experience but interpret its meaning quite differently (Denscombe, 1998).

3.2. THE APPLICATION OF THE JAZZ METAPHOR

A metaphor can be described as "the use of language to refer to something other than what it was originally applied to, or what it 'literally' means, in order to suggest some resemblance or make a connection between the two things" (Knowles and Moon, 2006: 3). Metaphors require the reader to make "semantic leaps" (Cornelissen, 2005) whilst at the same time "explaining, clarifying, describing, expressing and evaluating" ideas (Knowles and Moon, 2006: 4). This study uses the

jazz metaphor applied within an organizational context to investigate how the strength of relationships with others can be used in the formation of new knowledge which may lead to innovation. The use of the jazz metaphor to discuss organizational matters can be useful as it can be "deconstructed or 'unpacked" and can lead to the better communication of ideas and concepts to business individuals that might otherwise be difficult to grasp (Kvale, 1996).

A number of previous studies have used the jazz metaphor to discuss organizational issues (Peplowski, 1998; Barratt, 1998; Hatch; 1999a; Starkey et al, forthcoming). The popular use of the jazz metaphor is attributed to its ability to represent "radical change", provide an insight to "managing on the edge of chaos" and representing ways in which organizations can "achieve innovation and flexibility" (Starkey et al, forthcoming). Although the benefits of metaphor are described as useful in generating new ways of thinking about, and exploring theories (Cornelissen et al, 2005), some believe that the use of the jazz metaphor can present problems in the study of the social sciences (Kamoche et al, 2003). As discussed in the previous chapter, the act of improvisation in jazz is often used to represent organizational processes, however, Kamoche et al (2003: 2024) suggest that since improvisation is used in other forms of music, they too can be used as metaphors which can be applied in an organizational context in an attempt to "broaden the scope for theory building".

The jazz metaphor was used in this study as it represents a number of organizational phenomena and can make "an original contribution to our understanding" of the matters being investigated (Hatch, 1999b: 81). The jazz metaphor has been previously used to study networks (Pavlovich, 2003), knowledge-creation (Kamoche and e Cunha, 2001a) and innovation (Bastien and Hostager, 1998; Kamoche and e Cunha, 2001b). Although the criticisms of the use of the jazz metaphor were considered, this study differs from other studies because it uses empirical evidence provided by well-respected jazz musicians. Dennis and Macaulay (2007: 614) note that the usefulness of the jazz metaphor is subject to its application and the way in which the theorist is able to convey the "nature of jazz" by using "first hand experience" as opposed to "an over reliance on established texts such as Berliner's *Thinking in Jazz: The Infinite Art of Improvisation* (Berliner, 1994) in their analyses".

3.3. DATA COLLECTION METHODS

In order to develop a broad understanding of the phenomena under study a variety of primary and secondary data sources were used. The quality of available data was enhanced by using the four main forms of data collection within qualitative research: interviews; observations; documents and audiovisual materials (Creswell, 2002). A total of 16 interviews were held between 17 July and 15 August 2007 with professional jazz musicians. My initial research subject introduced me to 2 individuals within his network; one of whom went on to introduce me to another research subject. 7 research subjects were contacted through an online social networking website and led to the introduction of 4 further research subjects. Each interview lasted between 15 minutes and 1 hour 35 minutes.

3.3.1. Selection of Research Subjects

The importance of using research subjects that have experience of the phenomenon being investigated was stressed by Creswell (1998). I therefore decided to use professional jazz musicians as my research subjects; I felt that professional jazz musicians would have first hand experience of forming teams that require individuals to share their knowledge with the knowledge of other musicians in order to create something new. As many jazz musicians were members of more than one band, I was aware that a number of network connections would exist. For this reason, I specifically selected musicians who had, or were, playing in groups in the hope that I could implement a snowballing mechanism in order to gain access to other professional jazz musicians.

3.3.2 Collecting the Data

Interviews

Interviews are described as the preferred "methodological tool" (Denzin and Lincoln, 1998: 36) and a practical way for the research subject to share their understanding and direct experiences of the research topic being studied (Patton, 2002; King, 2005). In keeping with qualitative research, which favours the use of research methods that allow data to emerge from insights provided by the research subjects rather than making presumptions about the phenomena under study before entering the field (Patton, 2002; Fisher, 2004; King, 2005), semi-structured interviews were used as the main data gathering method. Where interviews were carried out face-to-face, I arranged to

interview the research subjects at a venue of their choice; the choice of venue enabled the interviewee to "redefine themselves and their role" and facilitated the construction of the interviewees reality (Herzog, 2005; 25). A number of interviews were held at venues most suitable for jazz musicians – the well-known, Groucho Club, regularly frequented by individuals working within the creative industries, the "legendary"[2] jazz pub The Bulls Head, and the dressing rooms of musicians playing at The Barbican; other interviews were held in cafés a short distance from the musician's home. The use of interviews allows the interviewee to provide an in-depth insight into how they understand certain phenomena and facilitates the discussion of a range of issues (King, 2002). Interviewees tended to "enjoy the (interview) experience" (King, 2002) – I had advised my research subjects that interviews would last between 30 to 45 minutes, however, similar to Berliner's (1994: 21) experience many interviews lasted much longer as the research subjects seemed to take pleasure in "educating their audiences" by elaborating, and explaining how they viewed their experiences.

Observation

Various forms of observation are used by qualitative researchers in an attempt to fully appreciate the more intricate details of the phenomena being studied (Patton, 2002). I had intended to observe my research subjects during a performance, however the majority that were interviewed advised that they would not be performing locally or within a time frame appropriate for this study. Luckily, the opportunity to become a complete-observer unexpectedly arose when I was invited to interview Ali Jackson Jnr., the drummer of The Lincoln Centre Jazz Orchestra, an international big band. As a complete observer, I studied my research subjects whilst they rehearsed a few hours before a performance[3]. I was fortunate to receive a backstage pass and a complementary ticket to the performance from Sean Jones, the lead trumpeter of The Lincoln Centre Jazz Orchestra; consequently I was able to observe a number of jazz musicians during rehearsal, backstage, and during the actual performance (Appendix 1). Throughout the interviews and whilst observing the research subjects, I made "extensive field notes" in respect of points that were raised and required further exploration, or noted interactions between musicians and the response of the members of the audience during the performance (Patton, 2002: 5).

[2] http://blogs.guardian.co.uk/news/archives/2004/12/16/none_of_that_jazz.html
[3] http://www.youtube.com/watch?v=NUqrMpCeJ40

Documents

A plethora of documents relating to jazz and my research subjects were found and analysed; I carried out internet searches, reviewed CD album covers, studied interviews that musicians had given prior to my interview, and investigated the bands that my research subjects were part of by viewing their online web pages.

Audiovisual Materials

The virtual community provided access to a great deal of data, including audiovisual data which was unobtrusively obtained and greatly enlarged my data; using the iTunes Store it was possible to download free podcasts, which contained material about individual research subjects, such as videos of rehearsals, speeches and music.

3.3.3. Problems with Data Collection

The emergent nature of qualitative research can mean that the data collection methods change as the study progresses (Creswell, 2002). The main research subject had kindly offered to provide an introduction to members of his network (Appendix 2) however, as most of the interviews were to be conducted during July, a large number of the potential research subjects were abroad on holiday or participating in various overseas jazz festivals. An unwavering determination to gain new research subjects meant that I had to develop qualities similar to that of a jazz musician during an improvised piece, or, in research terms - to become a *bricoleur* (Denzin & Lincoln, 1998). Drawing on my existing knowledge of social networking sites and internet research, I created new strategies and methods in an attempt to overcome what could later be described as a serendipitous problem. My new strategy led to greater reliance being placed on contacting jazz musicians through MySpace.com ("MySpace"). MySpace is described as a "Web 2.0 entity" and is a "second generation networked service" that depends on the "collective activity of its users" (Coté and Pybus, 2007: 88) and proved to be an incredibly useful and unique way in which to gain access to new research subjects. I developed a plan to connect with, and develop social networking relationships with jazz musicians who had MySpace pages and happened to be in London during the interview period. Using MySpace, I was able to read each jazz musician's personal profile and make a decision as to whether I thought they would be suitable for this study (Appendix 3). As MySpace allows users to upload music and many musicians provide samples

of their latest creations on their MySpace page; I was also able to select jazz musicians based on their sound. I added as many professional jazz musicians as possible and amended my MySpace title to advise my MySpace contacts that I needed jazz musicians to interview. Once I added the musicians and they approved my invite, using my MySpace email account I contacted them to ask if they would be prepared to be interviewed. Through email correspondence with various musicians (Appendix 4), I managed to secure interviews with internationally renowned musicians who were also able to introduce me to members of their social network. The identification of established professional jazz musicians and adding them to the virtual network developed on MySpace, created a networking connection with the international-renowned big band, Lincoln Centre Jazz Orchestra ("LCJO"), whose artistic director Wynton Marsalis is charged with the international renaissance of jazz music (Time, 1990). The opportunity to interview Ali Jackson Jnr of LCJO gave me the chance I needed to connect with other high calibre musicians and to secure a number of interviews. Prior to this unexpected opportunity, I had tried to secure an interview with Wynton Marsalis, described as "representing the highest level of excellence in the music profession"[4] , my initial efforts where at first stymied by the management of LCJO, however through the network connection, particularly Ali Jackson Jnr and Sean Jones, it was eventually possible to gain access to Wynton Marsalis. Throughout the research process I found that issues relating to "gatekeepers", individuals who are able to determine whether or not an interview can be secured (Burgess, 1990:48), were more likely to occur if the jazz musician was being managed by a record label or performing at a large venue with restricted backstage access. I believe that a potential research disaster was averted through the use of the virtual community via my MySpace page. By accessing the virtual jazz community I was able to contact high calibre jazz musicians who provided "rich sources of social data" (Uprichard, 2006:1203). The serendipitous problem allowed me, as an unknown, postgraduate student, to meet and interview jazz musicians that are actively raising the awareness of jazz on an international level and considered to be some of the best jazz musicians in the world today.

[4] http://www.juilliard.edu/college/music/jazz.html

3.3.4. Recording the Data

Prior to each interview taking place, I prepared an interview guide (Appendix 5) containing questions that I wanted the research subjects to answer. The interview guide contained sections relating to personal information, performing and business, although each interview was different the majority of questions were answered by each research subject. I avoided the use of business terminology and instead created fairly broad questions about jazz groups and the jazz performance process, this enabled the research subject to provide detailed answers about their understanding of the development of their groups and how they create the right environment in which individuals feel free to share knowledge and perform well. The interview guide contained a number of probes to encourage interviewees to further explain their responses to the interview questions posed (King, 2004). Before each interview took place, I created biographies detailing the research subjects' careers to date (exerts included in Appendix 6); this information was supplemented during the interview as I started each interview with the research subject providing a brief background about themselves and how they came to be part of the jazz industry. Throughout the interview, handwritten notes were made on points of interest and later used in the interview to develop further questions in an attempt to gather more information. As the interview period went on, and as I became more confident, I was able develop new probes 'on the spot' in order to encourage the research subjects to provide additional information. Once each interview was over, I made descriptive and reflective notes detailing the process of events, where the interview took place and what my thoughts were on the interview (Creswell, 2002). The unexpected opportunity to watch LCJO rehearse meant that in some ways I was unprepared for the wealth of data that would be made available to me, I therefore had to react "spontaneously and creatively" (Bastien and Hostager, 1998: 582), videoing parts of the rehearsal on my mobile telephone in order to capture data that would otherwise be lost forever[5]. Once the interviews were completed, they were transcribed in full (Appendix 7 and 8) in order to provide an accurate representation of the information gathered during the data collection process and to "privilege the voices of the research subjects in the analysis and interpretation" (Fossey et al, 2002: 728).

[5] http://www.youtube.com/watch?v=NUqrMpCeJ40

VIGNETTE 1 – BECOMING A BRICOLEUR

In mid July, my main research subject, Jim Watson told me that many of his jazz musician friends would be unavailable for interview. I became a bicoleur in a desperate bid to find new research subjects. I decided to "think big" and added Sean Jones, an American professional jazz musician to my MySpace page; although he was based in America, his website stated that he would be in London for two days.

Following email correspondence with Sean, in which he stated that he "would be honoured" to provide me with an interview, I arranged to meet him at the Hilton Hotel in Islington on 22 July 2007. When I introduced myself to Sean, he was with other musicians who also agreed that they would provide interviews, unfortunately (or as serendipity would dictate) my interview with Sean last over 40 minutes and by the time I had finished, the other musicians had gone. Sean told me not to worry – he was sure they would give me an interview. The following morning I contacted Ali Jackson Jnr., the LCJO drummer, he was half asleep but promised to give me an interview that evening at The Barbican before the LCJO's performance. I arrived at The Barbican in time to watch the band rehearse, as I watched the rehearsal, I was approached by David, the LCJO sound engineer, he asked me if I was a journalist. I explained that I was a Masters student and that I needed to interview jazz musicians. He said that Wynton Marsalis, the artistic director of the LCJO would be interested in what I was doing and would provide an interview - I could hardly believe my luck!! I sat patiently through the rehearsal and tried to think about questions to ask Wynton. Sean Jones and Ali Jackson Jnr came over as I waited – Ali Jackson Jnr said that he was ready for his interview and that I should follow him to his dressing room. I tried to explain that I was waiting to interview Wynton, but for fear of sounding rude, I agreed to follow him. I was concerned that by moving away from where I had been told to wait I may have jeopardised my chance to interview Wynton. I followed Ali Jackson Jnr to the dining room where all the other musicians were having dinner – it was just as I'd imagine – Vincent Gardner was playing the piano, Wynton Marsalis was playing chess and young Chris Crenshaw was tapping out music on the table. I was fully immersed in the 'jazz' culture.

During my interview with Marcus Printup, the tannoy sounded to let the musicians know that they were due on stage. I realised that I may have missed my opportunity to interview Wynton. I bumped into David the sound engineer who asked me if I had interviewed Wynton; I explained that I didn't get the chance as I was interviewing the other musicians. I asked if Wynton would be prepared to be interviewed after the show and David said probably not – Wynton would be busy. My heart sank. Although I was happy to have interviewed the other musicians, I had desperately wanted to interview Wynton – I knew he was considered to be the man responsible for leading the jazz renaissance

Sean Jones had kindly given me complementary tickets to the performance and I watched in awe as the musicians created the most amazing atmosphere through their music. During the performance, I wondered if I would get another chance to interview Wynton. I remembered that I had a backstage pass and was determined to put it to good use - during the interval I went backstage to create another opportunity. I watched as Wynton played with his son and conversed with people backstage and waited patiently for the opportune moment. I finally mustered the courage to approach Wynton, I introduced myself and explained that I would like to interview him…he seemed not to see me, but listened carefully – it was as if the sound of my voice would give him the information he needed to make a decision. I held my breath and waited for a response…he agreed to be interviewed after the performance. Elated, I returned to my seat in the Barbican Hall and watched the rest of the performance.

I held a brief interview with Wynton and then he had to leave. Before he left he suggested some questions that I might not have considered and told me to call him to discuss them. I agreed and decided to call him the next day; unfortunately I was unable to speak to him. I called everyday but Wynton was always very busy, however, each time I called he told me that I should "just keep callin'". His kindness and his insistence that I keep trying encouraged me to keep calling. One afternoon, after a number of calls to Wynton my landline rang. My elder sister answered and then came to find me, "Monique, do you know someone called…Wynton?" I could hardly believe it – a nine times Grammy winner had called my house to let me know that he was driving through the French countryside and would be out of contact for two days…..I no longer felt like a Masters student – I felt like a respected researcher.

3.4. DATA ANALYSIS

Creswell (2002: 190) notes that the data analysis process "involves preparing the data for analysis, conducting different analyses, moving deeper and deeper into understanding the data, representing the data, and making an interpretation of the larger meaning of the data". Within this study, the data were analysed using an inductive approach, whereby the data was collected and then analysed to uncover "themes or issues to follow up and concentrate on" (Saunders, 2003: 389). The inductive approach is appropriate for this enquiry because it is not based on an existing theory, instead, due to the "subjective capabilities" of the phenomena, the theory emerges as the data collection and analysis stages of the study progress (Johnson, 2004).

3.4.1. Qualitative Content Analysis

Qualitative content analysis is a popular analytical tool based around the "coding approaches" favoured by many qualitative researchers; it seeks to uncover themes in documents gathered during the data collection stage (Bryman, 2001: 381). Creswell (2002) notes that it is possible to link more general forms of qualitative research analysis with those favoured by a particular research strategy. Consequently, I have combined the generic steps as defined by Creswell (2002), with those noted by Reissman (1993) to create a suitable way in which to analyse the data.

To gain relevant information, researchers develop interview questions based around broad areas of interest, this allows the interviewee to provide full answers which are of importance to them (Reissman, 1993). In an attempt to fully understand the realities of the research subjects, interviews must be transcribed in full and continually reviewed in order to identify a "focus for analysis" which emerges from information provided by the research subjects (Reissman, 1993: 57); the focus for analysis will usually relate to "prior theoretical interests" and will help to provide an insight to the research question posed. Notes created during the short time spent observing my research subjects were collated and documents that were gathered during the early stages of my research were scanned and sorted based on subject matter (Creswell, 2002). Once the data was sorted, the text created was continually reviewed in order to identify recurring themes and interlinkages between cases (Denscombe, 1998). During this stage of the analysis process general notes were taken about my initial thoughts of the data; constant engagement with the documents allowed me to develop categories into which "chunks" of data were be attributed.

Each category was named, possibly with a term used by the research subject or was created through my understanding of the data (Creswell, 2002). Due to the vast amount of data, I ended up with 35 pages of quotes that I wanted to code and use. I realised that as my initial attempt at coding the data produced 50 relevant codes, I would have to work through the data a few times to whittle down the number of relevant codes (Appendix 9). I managed to reduce the relevant codes to around 40 codes (Table 1), codes which were related and then coded again, for example, relevant codes such as "respect", "bossing" and "criticism" were grouped into the main theme of "team", whilst relevant codes such as "word of mouth", "connections", "different backgrounds" were grouped into the main theme of "forming teams". I grouped all 40 codes and eventually ended up with five main themes: individual, performance, environment, forming teams and teams.

The last process within data analysis as set out in Chapter 4 and 5, involved developing "an interpretation or meaning of the data", this allowed me to compare the research findings against the findings of other researchers in order to determine whether or not this study is in agreement with previous studies, once determined, it is possible to ask questions about the phenomena studied or raise issues that the inquiry failed to answer.

CHAPTER 4 – CASE STUDY OF A JAZZ MUSICIANS DEVELOPMENT

The data collection and analysis process produced a wealth of information. This chapter will present the main outcomes of the interviews and will be structured using the most pertinent themes that emerged once the data were coded and analysed. The chapter is split into the following sections: jazz musicians and their individual development focusing on their how they developed their musical skills and knowledge, how jazz musicians develop relationships with other musicians in order to form a jazz group, how jazz groups function effectively and the processes and outcomes of group performances.

4.1. JAZZ MUSICIANS AND THEIR INDIVIDUAL DEVELOPMENT

The preparation, commitment and dedication required to become a successful jazz musician were qualities that all jazz musicians appeared to share. The majority of the musicians interviewed were from jazz families and spent their formative years surrounded by music.

> "My father is a musician from New Orleans. My main inspiration has been my father because he inspired all of us to play. We didn't know it; it was just our environment as we were always around musicians" (Wynton Marsalis).

> "I went to The New Orleans Centre for Arts, that's when I became serious about playing. It's the same school that Wynton Marsalis went to and Elliot Marsalis taught at. Harry Connick Jnr, Donald Harrison went there" (Abram Wilson)

Growing up in communities that had a strong appreciation for music meant that many of the musicians interviewed were aware that in order to become, or indeed remain a success they would need to continually improve their abilities.

> "Being consistent is another quality that is really important in jazz, its not just about a good solo or a good nights work, or a good weeks work, its all about 50 years of good work" (Alan Barnes)

Years of practice and the desire to "really want to be good" (Wynton Marsalis) strengthens the commitment of the jazz musician, many of whom have never done anything else and would not want to do anything other than perform jazz.

> "I can't do anything else and I wouldn't want to do anything else" (Guy Barker).

Musicians that have played for over twenty years continue to practice for a number of hours each day, viewing the act of practicing as a way in which they can nurture their "gift" in order to become a "better musician" (Tony Kofi).

> "I used to practice everyday. For a number of years I never missed a day of practice. I was very strict with myself and I would not sleep until I had practiced all of what I had planned to practice" (Wynton Marsalis)

The dedication and drive applied in the early stages of a musician's career prepares them for their future careers and the years of continuous practice and performing ensure that musicians are always ready to perform. Wynton Marsalis claims that years of practice and study have ensured that he is always "ready [to perform]". Performances that may not go as planned are usually due to "lack of preparation… [rather than] lack of ability" (Vincent Gardener). However, most musicians generally undertake a great deal of preparation so that they "improve regardless of how far they get" (Jean Toussaint) because ultimately, they want to use their skills to do the very best that they can.

> "Really all you're doing is trying to do your best and work with what you've got, that's how I see it. You're given a certain amount of talented and there are always going to be people who are more talented and people that are less talents but you just gotta do what you can with what you've got and keep going and try and stamp your own personality on what you do" (Alan Barnes).

Formal training provides musicians with a "solid foundation" and helps musicians to understand the harmonies and theoretical aspects of jazz.

> "Classical music gave me an incredible technique but I wanted to teach myself to play by ear…. Any challenge, you have to get round and classical music gives you the technique to get round most challenges. You watch most classical musicians you realise that they are at the peak of their technical game. They are not necessarily playing something that touches your soul but they are very much at their peak". (Neil Cowley)

> "He played classical music and was a heavy (good) classical musician it kind of legitimised jazz music when you had this classical musician. Because before, that you didn't have jazz musicians who were known to play classical music. Not like that, not at that level, so he kind of legitimised the whole thing". (Abram Wilson talking about Wynton Marsalis)

Once a musician has mastered the harmonies and theoretical aspects, they are then able to "manipulate" them in order to (re)present the music in their own way (Jean Toussaint). In addition to formal practice, many musicians sought knowledge from experienced musicians or were fortunate to spend a number of years working alongside established "jazz legends" (Jean Toussaint).

> "I was fortunate enough to work with a jazz legend, his name was Art Blakey. One of the ways he taught us to play was all through the music, he didn't say much about how he wanted us to play, and he just did it all through different cues when he was playing. I found that to be the strongest way of learning, sort of by osmosis basically, by learning from being in that environment" (Jean Toussaint)

> "I have had many mentors. For leading the band I guess I would say it was the great Art Blakey. Just the way he dealt with the band. He was real natural, like jazz musicians don't need anybody to boss them. He allowed people to be creative, interchange ideas and allowed them to play what they wanted to play on the bandstand. He also really educated the younger musicians" (Wynton Marsalis).

The learning process within jazz is viewed as a cyclical process; when musicians are young the opportunity to work with more experienced musicians is viewed as a learning opportunity, the process repeats itself as the musicians grow older as they then consider playing with younger musicians as a way in which they are able to learn new things.

> "I am around them all the time so naturally I learn things from them. I have to create an environment where they feel they are comfortable to teach me things….you get to a certain age and you got to follow them in certain things…sometimes I would be off in the beat and Carlos would tell me where it is". (Wynton Marsalis)

The combination of practice and knowledge seeking helps musicians to develop a better understanding of jazz and many musicians believe that the skills they have learnt have enabled

them to not only manage other areas of their life, but also allow them to react instinctively to events within jazz.

> "I think they're quite astonished about some of the ways it works and what it requires from people and how they have to interact with each other ….not sure that people are quite used to interacting on that level….., making split second decisions because somebody has done something else. To be honest, you don't really think about it because you've trained yourself to react instinctively to different sounds and different things happening and I think you can apply it to other areas of your life you know? Stan Getz, used to call it the 'Alpha State' where you react to things instinctively through training rather than thinking everything thing through.". (Alan Barnes)

Once musicians have created a solid musical foundation, they try to develop their own unique style and hope to improve their individual musical personality. It seems that being an individual is hugely important and attempts to imitate other musicians are not viewed favourably.

> "Well a lot of the great musicians I have played with, one of the greatest lessons I feel I have learnt is how to be an individual. So you basically learn this language and internalise it and bring it out in your own particular unique style because that is the only thing that will make you stand out. If you just copy and recreate the things that you like you are just imitating and not innovating" (Jean Toussaint).

Even when musicians are members of successful groups they will use the release of solo albums or their own group albums as "promotional tools", in order to maintain their individual identity (Jim Watson).

> "This is a full time gig, this is the gig that everyone wants in New York; but we have to do our own thing as well just to keep that creative thing going" (Marcus Printup).

4.2. GROUP FORMATION

Each musician within this study is a leader of their own band and many have formed a number of different bands in their time, usually participating in more than one band at any one time. Over time musicians interact with a number of other musicians, enabling them to develop "a network of guys" with whom they may later wish to form a group (Vincent Gardener). Although jam sessions were a way in which musicians gained knowledge of other musicians abilities, word of mouth recommendations were also used. Recommendations provided by trusted musicians were

often acted upon and seem to be an effective way in which musicians make connections with other musicians.

> "Someone had suggested them to me. I hadn't heard their music, but I took a brave step and asked them if they wanted to play. Musician's recommendations are like gold – if someone I respect tells me that someone is a good player then they are pretty much telling the truth and I'll trust them to recommend other people" (Jim Watson).

> "Sometimes I ring up people I haven't worked with before and say I fancy playing with you" (Alan Barnes)

Word of mouth recommendations were very important for musicians who were not yet well established and often led to opportunities to join the groups of well established musicians.

> "Courtney just gave me a ring, he said "hi, this is Courtney Pine" and I said "yeah, right!" and then he asked me if I wanted to do a gig. He is a guy who checks out a lot of musicians and he asked me if I wanted to play with him" (Darren Taylor)

> "I was at a club in Ohio. Wynton's lead Alto player was there watching me perform. He then called Wynton at 2a.m. and told him: "listen to this guy." I hung up the phone in disbelief. He called back. I said: "prove to me it's Wynton" so he played. He said when I moved to NY to call him" (Sean Jones).

> "A lot of its word of mouth, a lot of it is…… I've met other musicians through him and this is why the connection thing comes into play and you get asked to do something in a big band and you meet a musician that you've never met before and you think "wow, we could work together, let's do a project", or "I remember playing with this guy, let me give him a call" (Tony Kofi).

Within the LCJO, the size of the band and the quality of the musicians within the band means that Wynton Marsalis often entrusts the selection of new band members to existing band members.

> "No, it's not like that. It is a way of life; most of these musicians come from musical backgrounds. Ted Nash, Vincent Gardner, Ali Jackson, Carlos Henriquez's fathers were all jazz musicians the music is very difficult to play. Some of the guys hear about positions through the other guys, you know if someone leaves in a section or is let go. I ask the guys in that section to pick the next person, because they have to play with them and they know each other from when they were young" (Wynton Marsalis).

Some musicians described working with "personal friends" as being "easiest" as they all know each other very well (Alan Barnes), whilst other musicians said that bringing people together with different backgrounds helped to "create a vibe" (Sean Jones).

> "I mainly stick to the cats I've used for years because, you know, I like their playing" (Alan Barnes)
>
> "I always find it great fun working with and meeting new people. Other people often bring new things to your life. Fresh new ideas and fresh input." (Neil Cowley)
>
> "But if you hire people from everywhere you can create your own vibe immediately, no one has inhibitions because no one is coming from the same background. Miles Davis was very good at that, when he hired a band he never hired his friends, sometimes he hired his enemies" (Sean Jones).

Regardless of whether the musician preferred to work with friends or people from different backgrounds, musicians generally claimed that working with "likeminded" individuals was highly important.

> "Generally it's just a musical concept and people that are likeminded" (Ali Jackson Jnr)
>
> "Like-mindedness is important although someone doesn't necessarily have to think the same as you to have the same general characteristics to be a well-rounded player. They can have their own take on things and I think that creates…people spur off with ideas and that helps you to come out of your safety ground, so I don't know if like-mindedness is important. So maybe like-mindedness isn't all that important – maybe it's best that you all get on". (Jim Watson)

4.3. EFFECTIVE GROUP FUNCTIONING

Irrespective of the way in which individuals enter a group, they all are judged on their abilities because the most important aspect of creating jazz is the music. Jazz is a very meritocratic art form, and musicians believe that they should "look after the music and the music will look after you… personality doesn't really come into it" (Darren Taylor).

> "It's just what you can play. I have had people that are not that easy to deal with, but as I get older I am less inclined to deal with people who are a pain in the arse. There are so few people who can play, so if they can really play you will deal with it. It's not like there is a supply of people who can really play" (Wynton Marsalis)

Musically, the addition of a "wild card" to a group can help to "throw things out a little" and often band leaders are happy to accept weaknesses if a musicians "individual voice and sound shines through" (Guy Barker). Musicians appear to believe that working with individuals with a unique sound could also help to improve their own musical abilities.

> "If a musician likes a sound or a certain way that someone plays then they have like a vision like "oh wow, this person would sound good in my group, this will enhance my position, this will make my playing better, this will take me to a new height" (Tony Kofi).
>
> "It was like, just the way they spoke with a different accent, they played with a different accent and I loved that". (Guy Barker)

The ability to listen, adapt and have an open mind whilst also being able to get along with other people are important qualities (Alan Barnes). Once groups are formed, band leaders seem happy to give their band members sufficient freedom to contribute their individual sound to the group.

> "Different people do different things, I tend to let my band members do whatever they want! And if there is something I don't like then I will address it, and say why we don't try this but typically I won't say anything." (Sean Jones)

The willingness to give so much freedom to band members may stem from the fact that jazz musicians are able to critique the performance of their counterparts without causing offence. Band leaders were open to contributions relating to how performances could be improved from other band members. They stated that they were willing to listen to ideas, although if they felt a contribution would not add value, they were prepared to let the relevant band member know.

> "I always say to my band, I'm out the front, my name is on the ticket but I always say to the guys, "it's our band", and I ask them, if there is anything in there, you'd like me to alter or you feel should be changed, just let me know, and if I disagree, I'll say no" (Guy Barker)
>
> "I am the leader of the band. I welcome suggestions and that often happens as you tour together, band members come up with ideas. I am always happy with that because that's jazz music - that's their interpretation of the music….I wouldn't have the members in the band if I didn't trust their judgement of where the music would go" (Abram Wilson)

The opportunity for individual jazz musicians to work as a team and to be proactive in the development of a strong team is valued in jazz.

> "Jazz prizes individual rights, you can speak in your voice, do your own thing and it places a premium on being able to put your skills across in a group expression. You have rights and responsibility" (Wynton Marsalis)

At the same time, individuals must have an idea as to "where they fit into the scheme of things" (Alan Barnes) and have an awareness of "what they are supposed to do" (Wynton Marsalis). Although friendly, positive competitiveness exists within jazz, many musicians suggested that the positive competitive nature of jazz musicians impels them to reach a higher level musically.

> "They are competitive but not in a selfish way, it's all out of love. We are just trying to push each other; it's just like any sports team" (Marcus Printup).

A number of jazz musicians indicated that an individuals ego could negatively affect a performance and suggested that musicians should "play down their ego" (Alan Barnes) as it could prevent them from "creating new ideas" (Tony Kofi) and is also detrimental to the audience enjoyment (Jean Toussaint). The structure of jazz performances means that the role that each musician fulfils within the group constantly changes.

> "Your role can go from soloing to accompanying to non existent to subservient to leading again in the space of five minutes" (Alan Barnes)

> "…And that's why Dizzy Gillespie stood out because he played the right instrument and there were other musicians that played liked Dizzy and even better than Dizzy but they never made it past the first post. And Miles Davies learnt very quickly, and Charlie Parker said to him "don't try to play like Dizzy, just play like yourself". So just by tapping into his own psyche and trying to play what was in him, was what made him so individual. He was never going to be that fast and ferocious like Dizzy Gillespie so he went to the cool school of music. And this is what makes individuals – the fact that you can create something so individual, I'm not saying that other musicians are less, its just you've got supporting roles and lead roles. Like extras in a film, without them how would that film look? The supporting roles are just as important as the lead roles". (Tony Kofi)

Shifts in role are not resented as each musician is given the opportunity to become a leader when they perform their solo.

> "There are different ensembles, you don't see a solo jazz pianist you see a trio – piano, bass, drums, quartet, quintet, sextet, septet, big band they are different kinds and yet in each instance there is generally somebody who is a leader, BUT the leader is the person who gets the whole thing going, gets it together, may compose the music for it maybe the featured soloist. But ultimately the whole thing has to work as a team otherwise it doesn't work. It's a bit like a basketball game where you have got a team all working together but somebody has got the ball and the person that has got the ball is the soloist. The moment when a jazz ensemble is playing and the leader steps back and allows the next person to become the soloist, that soloist it's his moment, and suddenly its becomes their band" (Guy Barker)

> "I want my men to be happy, I respect them. They can all play, they can be leaders, and it's a give and take". (Wynton Marsalis)

The ability of the group leader to step back and let their band members be creative is important. Band leaders take a casual approach and many agreed that the musical experiences of their band members meant that they did not need to give them instructions with regard to performances.

> "I give them a lot of leeway, I don't try to curtail what they do and stop them from being creative" (Jean Toussaint)

> "I have to be strict enough to facilitate them, but I don't have to police them" (Vincent Gardner)

Being able to step back and let people add their signature style to a band is important; trust needs to be present in the relationships between leaders and fellow band members if band members are to feel comfortable contributing to the band.

> "Yes of course. I let people do their own shows, they program their shows. Ted Nash has his own show coming up; Vincent Gardener is also doing his own show. They program it, arrange the pieces and produce the band" (Wynton Marsalis)

The members of the LCJO have worked together for sometime and know each other well; they often socialize together and play at each others gigs. Other groups such as The Neil Cowley Trio note that a strong and lengthy relationship can benefit the group.

> "We are now pushing each others strengths; we have worked out what we do well as a unit and what works quite well" (Neil Cowley)

4.4. PROCESS AND OUTCOMES OF GROUP PERFORMANCES

Preconceived visions as to where the music should go appear to go against the jazz genre, with many musicians stating that they did not develop musical visions to determine the direction of the performance.

> "You never actually know what the situation will be, that is the beauty of the music. You must respond to whatever the moment brings, you have to be able to deal with that, whatever feeling or emotion that moment brings". (David Jean Baptiste)

It was however acknowledged that larger groups required more "scripted parts" to ensure that "chaos does not ensue" (Alan Barnes). Improvisation is the mainstay of jazz music and all jazz groups, whether larger or small will have improvised parts. The meaning and descriptions of improvisation varied between individual musicians, but most musicians agreed that it was enabled through preparation and assisted by understanding the individual musical voices within the band.

> "You don't know what you are going to say. You're coming up with it as you go along, but you have to be prepared for those moments. The preparation is your ability to hear, to respond, to react to what other people are doing, your knowledge of vocabulary, your sense of what is going on, your sense of appropriateness, your ability to balance with other things that are changing. The thing that makes jazz such an innovative art form is that it gives order to present moments of chaos. You are constantly giving order to moments that never existed; you are constantly adjusting at all times. You are making up your part and the rhythm section is making up what they are playing in response to you. It's very difficult. " (Wynton Marsalis)

> "It is about taking a certain rules and breaking them. Improvisation is about how you break the rules, but you got to know the rules before you can break them. I insist that everybody that I have has a certain level of understanding and accomplishments" (Jean Toussaint)

> "Sometimes there might be more intellectual aspects but it is a natural thing, it is a creative thing you have done it before so many times and it will just pop into your head" (Laura Zakian)

> "As years go by, you learn little things. It's almost as if there are motors in your physicality and which just trigger good things and you remember those things and trigger those things off". (Neil Cowley)

Jazz as an art form was described as innovative, however the jazz musicians within this study did not particularly see themselves as being innovators, preferring instead to pay homage to past musicians who they described as being innovators and stating that they strive to be individuals rather than innovators

> "Innovation is rare; you could have unique style and still not be an innovator. In this music it is very easy to see the innovators, they are the ones that change/ just transform the music. Like Charlie Parker, Miles Davies and John Coltrane. I am satisfied; I wish that I could be that great a mind. If that's not my calling, then I am not going to break my neck trying to be that". (Jean Toussaint)

Although the musicians were not attempting to innovate, the idea of "keeping the music fresh" was quite prominent, with many musicians stating that they tried to vary the way in which they played.

> "You can liken it to going doing to the pub on Friday night, you always vary it so that it is different, there is always a new drinking game or something to try and vary it, and you look for those things in the music, to vary it to make sure it is still fresh. For me, a key distinction between jazz and popular music, is that jazz will always try to be fresh, whereas if you're doing a pop gig, you might be playing the same thing the same way every night for months" (Darren Taylor)

> "Oh yeah, it is something like that, sometimes on a gig we'd be doing tunes and I might just start playing and they won't know what I'm playing and …….my own quartet and I'll start improvising and the drums might come in and I'll go into some tune and they'll get what key its in and something different will happen." (Alan Barnes)

To keep the music fresh, musicians indicted that they enjoyed experimenting; many musicians viewed experimentation as necessary in order to allow the music to evolve. During a performance, the making of a mistake is viewed as something from which a musician can learn and represents a form of evolution. Mistakes are accepted as being part of the creation process and viewed as unavoidable due to the spontaneous nature in which music is developed. The act of seeking perfection is frowned upon, since "perfection does not exist" (Alan Barnes), the important aspect of a mistake, is how the musician deals with it, being able to incorporate the mistake into the music appeared to signal the quality of the musician.

> It's not all about playing everything perfectly because that often gets boring, it's good to have some mistakes in there, how do you use those mistakes, often the best music comes from those mistakes. (Abram Wilson)

> "That's why mistakes are there – to help you learn to become a better performer. Mistakes force you to get it right next time or next time after that…. The things that you view as mistakes are the ones that help you to grow. When I play, I don't think about mistakes, I go to areas that I have never been before, if it is actually a mistake, then I am not playing music – music is all about spontaneity and with spontaneity there are no mistakes" (Tony Kofi)

The ability to incorporate mistakes and improvise whilst onstage is made easier by appreciating the structures within which jazz is performed. Although there are rules to follow, performances are also "free" and "loose" (Marcus Printup), many musicians spoke of developing a basic foundation upon which they expected their band members to build. The rules within jazz are considered to help improvisation as they provide guidance for the musicians, indeed Alan Barnes described the rules as assisting with improvisation as the rules restrict what can or cannot be done and therefore guide the musicians ability to manipulate them correctly in order to create something different and fresh.

> "Even when playing free there should be some kind of method, some kind of plan to composing a free piece. There is a fine line between freeness and complete bullshit!" (Abram Wilson)

> "When you are improvising, you have to have a lot of structure. You have a lot of rules and a lot of laws, that's why so few people can play" (Wynton Marsalis)

4.6. SUMMARY

This chapter identifies the main themes derived from the data collated during the research process. The five main themes that emerged: individual, forming teams, effective teams, performance and environment, were used to follow the path of jazz musicians, from their commitment to learning an instrument and developing their own personal style to forming a group and performing. The following chapter considers the themes that were uncovered and how they might be used to better our understanding of knowledge sharing processes within jazz teams during an improvised performance.

CHAPTER 5 –DISCUSSION

This chapter will discuss and analyse the findings set out in Chapter 4 in conjunction with the audiovisual data and documents gathered during the research period. The findings, as identified in Chapter 4, relate to five main themes: jazz musicians and their individual development, the formation of jazz groups, effective group functioning and processes and outcomes of jazz group performance. The chapter will compare the themes that emerged from the research findings against the existing literature discussed in Chapter 2 in order to provide answers to the research questions set out in Chapters 1 and 2.

The chapter is developed using the issues raised in Chapter 2, and will discuss and analyse individual jazz musicians and the way in which they develop knowledge, consider how individuals form jazz groups, then how jazz groups develop a working relationship and then how individuals and groups affect the improvisation process.

5.1. JAZZ MUSICIANS AND THE DEVELOPMENT OF KNOWLEDGE

5.1.1. Jazz musicians and the development explicit and tacit knowledge

The majority of musicians interviewed for this study were from musical families, and in line with Berliner's (1994) assertion developed an interest in music at a young age; they were socialized within their wider communities as regular church goers and during musical lessons undertaken throughout their school years. Socialization within churches, schools and the wider musical community enables the transfer of tacit knowledge. From the findings, it would appear that the process to becoming a musician requires a large amount of interaction with other musicians; this allows the musician to be properly socialized. The socialization process seemed to enhance the musicians' commitment and desire to attain the highest level within music that their abilities would allow. Although the musicians interviewed for this study were well-established, had been playing for a number of years and were held in high esteem within the jazz industry, they had not become complacent and discussed being dedicated to continually learning about their instrument and about jazz in order to improve their ability to play well.

> "I would call myself a music student and that's always the way it will be…until the day you die." (Guy Barker).

The development of jazz musicians' explicit knowledge set is based upon extensive formal training, often in the form of classical music training (Berliner, 1994). Many musicians interviewed for this study described being classically trained before moving on to play jazz. Musicians stated that classical training provides the skills needed to develop a good musical technique; having a firm grasp of explicit musical knowledge can help to legitimise the abilities of a jazz musician. It would therefore seem that explicit knowledge is considered to be superior to tacit knowledge since it is used to legitimise the abilities of jazz musicians; this is most likely to be because explicit knowledge is easily codified and transferred (Alavi and Leidner, 2001). Although classical training provides musicians with the relevant technical knowledge needed to play jazz well, many jazz musicians spoke of the rigid, restricting nature of classical music which seemed to be the main reason musicians were prompted to learn jazz. Jim Watson described being attracted to jazz music because it "comes from within yourself, rather than someone else"; therefore the freedom that jazz music offers seems to be a deciding factor in the decision to make the switch from classical to jazz music. The freedom that many musicians spoke of exists because of the strong use of tacit knowledge within jazz. Jazz allows individuals to "stamp their own personality" (Alan Barnes) on each performance, which they cannot do if they are following a fully scripted piece of music. This study found that, similar to Sobol and Lei's (1994) assertion, the sharing of tacit knowledge within jazz takes place during "apprentice-like relationships". In addition to being socialized within their communities, many musicians stated that during their early musical careers they sought knowledge from established musicians in an attempt to improve their technique; immersing themselves in the jazz culture meant that much of their learning was osmotic and related to action and commitment (Polanyi, 1966 as cited in Nonaka, 1994; Berliner, 1994).

The unique nature of tacit knowledge makes it difficult to study empirically (Ambrosini and Bowman, 2001). However, this study managed to overcome such difficulties as the research subjects were observed as they rehearsed with their band members and also during a live

performance; the observations were then supported by audiovisual data collected from iTunes[6]. Using the data, it was possible to gain first-hand experience of the sharing of tacit knowledge. During the LCJO rehearsal, Wynton Marsalis and other musicians were observed explaining how they thought certain parts of the music should be played. The explanations were not communicated verbally, instead musicians described what they wanted using their instruments, it appeared that the difficulties in articulating tacit knowledge was overcome by the musicians "speaking" to other musicians through the music in order to show them how they thought the music should be played. This finding can be supported by videos downloaded from iTunes, which also show Wynton Marsalis "speaking" to band members through the music. Tacit knowledge is therefore best transferred by being able to observe the individual that is transferring the knowledge and is very much linked to "action and doing" (Ambrosini and Bowman, 2001:814).

> "It's important to have a love for younger people, understand and have a sense of the time it takes to learn new material. You must be able to put their learning into context and that they learn by doing". (Wynton Marsalis)

5.1.2. Combining explicit and tacit knowledge to develop an individual musical voice

Musicians seemed to appreciate the benefits that both explicit and tacit knowledge can provide in the quest to becoming a professional musician. Once musicians have a firm grasp of techniques gained through the development of their explicit knowledge, including knowledge of the musical structures, such as theories and songs (Bastien and Hostager, 1988), they then seek to develop their own 'signature' style. This suggests that through the manipulation of explicit knowledge, and undertaking processes that expose musicians to tacit knowledge, musicians are able to develop the individual style that they seek. This is hugely important, as many musicians interviewed stressed the need to develop their own "musical voice".

> "It's about having a solid foundation, really knowing what you are dealing with, the harmonies, the theories; you really have to understand that before you can start to manipulate them, so that you can re-tell it in your own way". (Jean Toussaint)

[6] iTunesStore/Home/Podcasts/Music/WyntonMarsalis-Podcast

The results from this study suggest that tacit knowledge is developed as a result of nurturing the abilities of the jazz musicians (Marchant and Robinson, 1999). The constant search for new knowledge, practicing and performing allow a musician to acquire knowledge which they are able to use during future performances. Over time, musicians' skills develop so that playing becomes almost automatic; musicians are able to develop skills that allow them to take decisions without spending too much time considering the outcomes. The use of mental shortcuts (Forbes, 2005) would appear to be quite prevalent within jazz; musicians explained that experience and knowledge allowed them to react instinctively to the actions of their fellow band members during performances. Over time, experience will provide individuals with the relevant knowledge to be able to make quicker decisions and better utilise mental shortcuts during time restricted activities, such as an improvised jazz performance. Being able to make rapid decisions is useful during improvised performances and provides an indication of the calibre of the musician.

To summarise the findings relating to the development and transfer of knowledge, the findings suggest that jazz musicians gain explicit knowledge through formal classical training, this knowledge can be easily transferred. In contrast, tacit knowledge requires the individual to immerse themselves in the environment from which they wish to learn and is difficult to articulate and thus transfer. Jazz musicians must combine both forms of knowledge if they are to produce a coherent piece of music; explicit knowledge is used as a framework, whilst tacit knowledge is used to diffuse elements of the individual jazz musician's character into the music. Once jazz musicians have developed their explicit and tacit musical knowledge, the combination of the two allows musicians to create their own individual style which differentiates them from other musicians. The development of an individual style therefore provides a competitive advantage, since an individual's musical style will dictate whether they are asked to perform with other jazz groups (Berliner, 1994).

5.4. GROUP FORMATION

5.2.1. Jazz musicians and the formation of jazz groups

Jazz musicians described forming groups with individuals that could play jazz well, other issues such as the ability to read music and individual characteristics did not appear to influence whether an individual would be picked. In line with Granovetter's (1982) claim, many musicians

described finding jobs through weak ties; most of the LCJO described their initial contact with Wynton Marsalis as being through individuals with whom they had little contact. This suggests that relationships with potential group members are formed according to an individual's musical abilities.

Hite and Hesterly (2001) suggest that established organizations are reluctant to connect with organizations if they do not have an existing relationship or organizations that might be new to an industry; they suggest that established organizations prefer dealing with organizations with which they have an existing relationship. Hite and Hesterly's (2001) findings can be applied at an individual level; however the findings within this study disagree with Hite and Hesterley's (2001) suggestions. Although most musicians stated that they formed groups using existing contacts, many musicians said that they would be happy to work with new or young musicians and saw it as an opportunity to bring new, creative abilities to their groups. It would seem that the need to remain creative was the most important factor when putting a group together and musicians realise that access to more creative individuals could be located in weaker ties.

This study provided further evidence in support of existing studies which claim that a mixture of strong and weak ties is necessary in order to ensure that performance remains at a consistent high level (Uzzi, 1997; Hite and Hesterley, 2001; Cross and Cummings, 2004; Hagedoorn et al, 2005; Balkundi and Harrison, 2006). The musicians within this study advised that when forming groups they would often use people with whom they have an existing relationship; however, many musicians also stated that they were happy to form groups with musicians that they had never met. Musicians' willingness to form groups with people that they do not know reinforces the suggestion that the main reason for developing such relationships relates to ability; it also reflects how musicians are able to make decisions about other musicians' abilities with little information.

5.2.2. The development of new relationships

The literature reviewed within this study does not state how individuals develop relationships with people with whom they share weak ties or indeed, no ties at all. This study discovered that word of mouth recommendations from trusted friends were often the main way in which musicians heard about other musicians; this indicates that strong ties may also facilitate the

transfer of nonredundant information, which is contrary to Burt's (1992) suggestion that strong ties transfer redundant information. Recommendations and connections to senior individuals can provide access to "experience, novel information and legitimation" (Cross and Cummings, 2004), musicians within this study that had worked with well-established musicians confirmed that such experiences allowed them to gain access to information that they may not otherwise have been able to access. The increased visibility that comes with being a member of a well-known jazz group can lead to positions within other well-known groups and the opportunity to interact with well-established musicians (Berliner, 1994). Increased visibility may help un-established musicians develop weak ties (Hite and Hesterley, 2001), creating further opportunities in respect of accessing information regarding jobs (Granovetter, 1983) and meeting other creative individuals (Perry-Smith and Shalley, 2003). The keenness of musicians to develop relationships with weak ties maybe a strategic choice, Guy Barker stated that musicians with a "good individual voice" were selected even if they were not the best sight readers or very good at playing in a section, he further stated that the addition of a "wild card" could help push the band further. This again strengthens the argument within this study that the strength of tie is not considered when musicians enter into new relationships – the most important consideration is whether a musician has a strong individual musical voice and whether they can help the band to attain a higher musical level.

A useful way for musicians to discover an individual's musical voice is by attending jam sessions. Many musicians interviewed discussed the benefits of jam sessions and Vincent Gardener stated that through jam sessions he has been able to develop "a network of guys" with whom he might work with in the future. Jam sessions appeared to provide an appropriate environment for musicians to interact with each other and find out about other musicians playing styles. In support of Hoegl et al (2003) who suggested that networking may affect the performance of innovative teams, it appeared that purposeful networking is customary within the jazz industry. I observed musicians purposely networking at the LCJO after-show and overheard conversations relating to past and future projects and saw musicians exchanging numbers in order to discuss projects further. Purposeful networking by jazz musicians at events such as the LCJO may lead to the development of weak ties, which according to Perry-Smith and Shally (2003) are more useful within creative industries. The fact that many musicians find out about jobs through weak

ties suggests that many jazz groups are formed from weak ties, which increases the likelihood that individuals with new and diverse creative perspectives will form a group.

5.2.3. Boundary spanning and motivations to developing connections with weak ties

Through boundary spanning, jazz musicians are constantly exposed to additional weak ties which provide access to new ideas and approaches. Boundary spanning allows musicians to easily move from the centre of a group to the periphery picking up new ideas as they move (Perry-Smith and Shally, 2003). Musicians participate in the bands of other musicians whilst also having their own bands, this allows musicians to continually move from a central to peripheral position and access new ideas as they are in contact with a range of individuals. Moving from a peripheral to central position allows musicians to maintain their individual identity whilst also being part of a group. Many musicians within this study record jazz albums with the groups in which they are peripheral members and also individually, within the groups that they occupy the central position as band leader, in an attempt to maintain their individual identity. This suggests that they do not strongly identify with the group which may encourage them to suggest more creative ideas rather than always agreeing with the ideas of other group members, which often happens when individuals share strong ties (Perry-Smith and Shalley, 2003).

Using information gathered from CD covers and internet searches, it was possible to develop a network diagram relating to the bands that Jim Watson has played with (Appendix 2). The network diagram delineates how boundary spanning provides musicians with the opportunity to access a diverse range of individuals, Hagedoorn (2005) notes that connections with weak ties will enable individuals with different experiences and backgrounds to interact, leading to the exchange of diverse ideas. Musicians interviewed considered working with musicians from other backgrounds as opportunities to access different sounds. Indeed, Berliner (1994) notes that the interactions between geographically diverse musicians facilitates the dissemination of information relating to new musicians, musical techniques and styles of performing.

To summarise the main findings relating to the strength of ties between individuals and how they impact upon group formation, this study has found that contrary to Hite and Hesterley's (2001)

assertion, jazz musicians are happy to establish connections with new, un-established musicians as they view such connections as providing access to new sources of creative knowledge which may improve the performance of the jazz group. In contrast to Burt's (1992) assertion, this study found that strong ties provided nonredundant information relating to musicians with whom other musicians might like to work and weak ties were useful in providing connections to contacts to join a jazz group. It was also noted that through boundary spanning, musicians simultaneously occupied central and peripheral roles which enabled them to access individuals that were able to help improve the creative abilities of their groups.

5.5. EFFECTIVE GROUP FUNCTIONING

5.3.1. Factors that influence the effectiveness of a jazz group

The findings in this study contribute to the existing literature relating to effective teams and how they might overcome problems associated with path dependency through the infusion of new knowledge into the team. Jazz musicians raised a number of common issues relating to working in teams, which implies that certain characteristics are crucial for a jazz group to be effective.

5.4.2. Communicating and understanding norms

The ability to communicate well was of great importance and allowed jazz musicians to develop a good working relationship. Musicians stated that having an understanding of the norms in relation to performing was also crucial, jazz musicians use various forms of communication including verbal, non verbal and communicating with each other through the music. Such open communication allows individual musicians to provide feedback in relation to the direction of performance; musicians stated that they constantly communicated with each other, describing performances as "four-way conversations". Furnham (1997) noted that too much communication could be a source of conflict, and whilst the LCJO rehearsal, it was noted that discussions relating to a how a particular piece should be played annoyed some of the musicians, with a member of the band stating "we've played the song for fours years…so why are you nitpicking?" Whilst performing, musicians are expected to have developed such an understanding of the norms that they can anticipate how the band leader would like the performance to go, this is an interesting point given that some band members meet each other for the first time on the bandstand (Barrett

and Peplowski, 1998); it seems that this is an intuitive ability which a musician develops over time through socialization and the experience of performing.

> "Well, no. It's basically by doing. Sometimes I do play with the band and they learn by doing. I didn't have a teacher telling me what to do. I just basically watched as they played, so I kind of encourage them to do the same thing. I don't tell them what songs to learn, or how to learn". (Abram Wilson)

The band leaders that were interviewed stated that they were not required to constantly monitor the other members of the band, since they were fully aware of what was expected of them. It would seem that because musicians have individual musical identities they constantly try to achieve the best that they can because although they are part of a group they know that their individual contribution will be recognised and judged.

5.4.3. Group cohesion, autonomy and joint leadership

Cohesion was seen to be crucial to creating an effective team; many musicians stated that "like-mindedness" was an attribute that they looked for in their team members, although some musicians stated that like-mindedness was not of great importance because they liked the different opinions and perspectives that different individuals could bring to the team. The contradictory results are in line with the inconclusive results of previous studies (Smith et al, 1994; Adair, 1986).

> "Their individual voice and sound shines through and that is more important to me than having a tight knit". (Guy Barker)

> "Like-mindedness is important although someone doesn't necessarily have to think the same as you to have the same general characteristics to be a well-rounded player. They can have their own take on things and I think that creates…people spur off with ideas and that helps you to come out of your safety ground, so I don't know if like-mindedness is important" (Jim Watson)

Cohesion was important in some respects, as it helped to create a unified team; however, musicians stated that it was important for them to also maintain their individual identity. Musician's spoke of developing their individual "musical voice" in an attempt to differentiate themselves from other musicians, and leaders of jazz groups stated that they gave their members the freedom to add their individual voice to that of the team. Giving team members a degree of

autonomy whereby they are able to use their individual voice demonstrates that team leaders have faith in their team members' abilities and judgements; this can provide the confidence needed for musicians to develop new ideas or take greater risks during a performance (Robbins, 2005).

During a jazz performance, members of the band will move from a central to peripheral position, as they move from a soloing (central) to comping role (peripheral).

> "Your role can go from soloing to accompanying to non existent to subservient to leading again in the space of five minutes" (Alan Barnes)

Each member will have the opportunity to perform a solo piece and during this time they move from a peripheral, supporting position to a central position, becoming the designated 'leader' of the band; their actions will heavily influence the actions of the other band members, providing new ideas and creative possibilities. Each soloist therefore encourages the other band members to find new ways of dealing with the current situation with each action representing an exchange of ideas between the musicians on stage. The ability of the band leader (the person that puts the band together) to be comfortable with letting other band members take a central position demonstrates the democratic nature of the jazz band and the leaders interest in the ideas of their band members.

5.4.4. Overcoming problems relating to path dependency or groupthink

Although Büchel (2007) suggests that many teams have a lifespan, whereby their creativity levels diminish over time, musicians suggest that such problems were not that common within jazz because musicians are constantly looking for new possibilities and ways to be creative. The continuous search means that jazz musicians do not become complacent and are always experimenting with new ideas to find the best way in which to improve their performance.

> "Individually, everybody as they get more personal with the music they try to do just that. They try to do new things every night – not try to play the same part of this music the way we played it the last time and every time we try to find different things to do with the music. We try to keep experimenting and try new things but in the context to try to bring something new to it" (Vincent Gardener).

Potential issues relating to path dependency seemed to be avoided because musicians were constantly sharing ideas; band leaders stated that ideas provided by band members were well-received. Since musicians are encouraged to develop their own musical voice, and team leaders demonstrate that they trust their team members, their team members will be more inclined to challenge ideas and make suggestions in the knowledge that their views are valued (Basu and Green, 1997; Amabile et al, 2004). All of the musicians interviewed described positive criticism taking place, where musicians critiqued the playing of their fellow musicians. Positive critiques helped to improve the standard of playing and ensure that musicians continually seek to improve on what they have previously played (Johannessen, 1999; Leonard and Swap, 2005).

> "We did a piece, Congo Square, where Carlos and Ali taught me a lot. I was teaching them but now they are teaching me, about the rhythms, sometimes I would be off in the beat and Carlos would tell me where it is." (Wynton Marsalis)

Problems relating to path dependency may also be solved by boundary spanning and forming groups with a diverse set of individuals. Boundary spanning may help to alleviate path dependency because individuals will be exposed to different ways of thinking as they interact with other people in other groups. Teams formed with diverse individuals may increase the creative abrasion (Leonard, 1998) within the team as individuals with different experiences may provide unique perspectives and suggestions which improve team creativity.

To summarise the findings in respect of effective groups, jazz musicians require environments in which they are able to freely apply their individual musical voice, it would appear that providing a sufficient level of autonomy can help to achieve this, leading to improvements in the creation of individual improvised performances. A reduced monitoring style and informal critiquing style by all members of the group can facilitate the sharing and development of new ideas. This study also notes that each musician within a team acknowledges the responsibilities that they have in impacting upon team performance, all musicians within a group are given the opportunity to be the leader of the group during their solo performance, this creates an environment in which individuals try to consistently perform well because they are aware that although the group will be judged, individual performance will also be judged.

5.5. IMPROVISATION AN INDIVIDUAL AND GROUP PERFORMANCE

5.4.2. What individual and group processes can lead to innovation?

Improvisation is performed in response to unforeseen events (Weick, 1998) and is a reaction to the changing musical environment during a jazz performance. The improvisation process within a jazz group appears to take place at two levels – that of the individual and the group - and could be defined as a process that develops through "collective individuality" (Mirvis, 1998: 589). Figure 1 provides an illustration of the improvisation processes that take place to create an improvised performance.

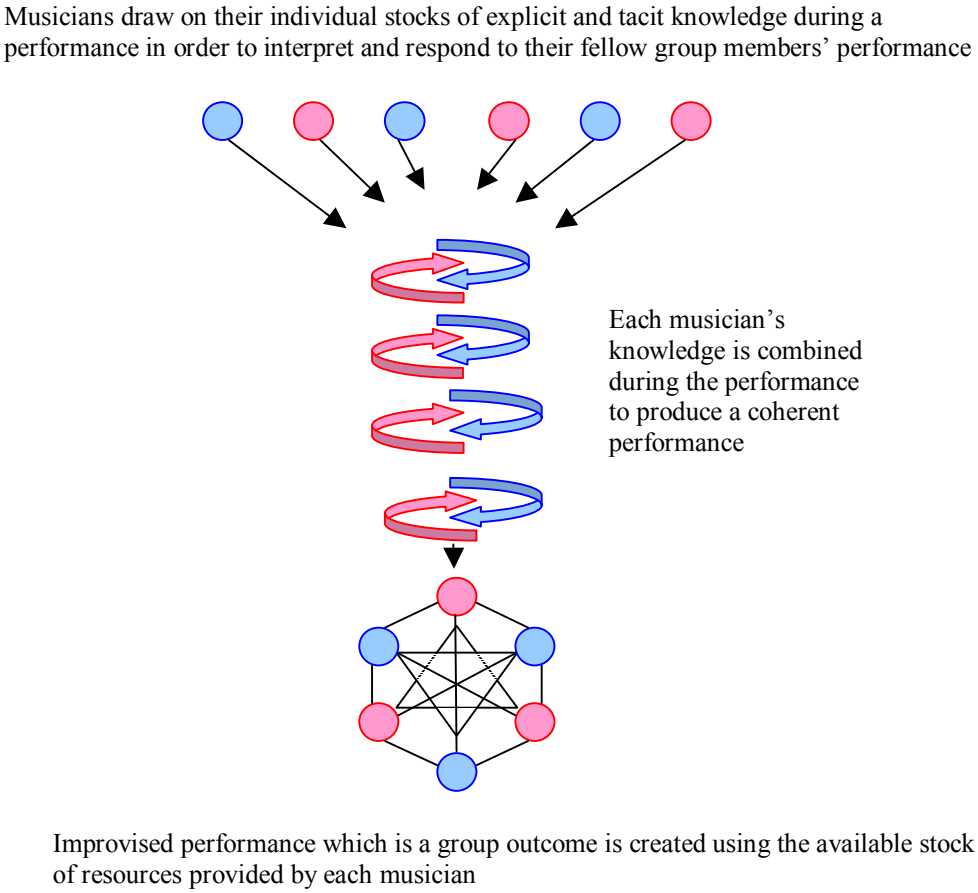


Figure 1. Improvisation process during a group performance

Individual improvisation processes

During an improvised performance musicians are required to draw heavily on their existing store of knowledge as the response that they form to current events will be "grounded in memory" and linked to past experiences (Weick, 1998: 547). Vincent Gardener of the LCJO advised that whilst on tour the LCJO travel with approximately one hundred pieces of music of which any might be called during a show. Prior to going on tour, the band rehearses all one hundred pieces and will also rehearse the occasional piece before a show. However, immediately before going on stage, the LCJO, like many jazz groups do not know which songs will be called. Musicians appeared to be comfortable with the uncertainty that performances present, possibly because they can draw upon their existing resources (Cunha, 2002) including a wide range of knowledge sources and experience. The more knowledge and experience a musician has, the better able they are to deal with time pressured and highly uncertain moments, the incredibly high standard of musicians interviewed for this study meant that they had many years experience and had acquired a huge store of knowledge which they were able to use during performances. To successfully react to changing events, musicians must have knowledge of their instrument and know how to "blend harmonies and rhythms with others" (Pasmore, 1998: 563), evidence of an individual's knowledge set is identifiable in their individual musical voice. The importance of the musician's individual voice meant that musicians continually experimented during a performance in a bid to keep the music and their performance "fresh". It would seem that musicians' individual voices remained "fresh" as they were constantly experimenting and trying to "imagine and think outside the box" (Sean Jones). The continuous accessing of knowledge from a musicians "pre-existing" stores means that much of the knowledge that they have gained over the years is easily accessible should they need to draw upon it during a performance. Although musicians were keen to present their individual musical voice during a performance, they were aware that within a group setting the needs of other musicians must be accommodated, individual musician's continual experimentation allows them to create additional possibilities for their fellow group members (Berliner, 1994). The next section discusses how the improvised process develops at a group level.

Improvisation as a team process

During the improvised group performance, members of the jazz group have a "shared task knowledge" which allows them to "negotiate, recover and proceed" throughout the performance (Barratt, 1998: 613). Crossan (1998: 596) posits that individuals undertaking improvisation would state that the "yes-anding" principle is "at the heart of improvisation", whereby musicians "accept the offer made to them and build on it", this could also be viewed as the negotiating stage of the shared task performance. The findings within this study confirm Crossan's (1998) assertion, the improvised performance at group level relies on each musician challenging their fellow musicians and providing possibilities which their fellow musicians accept and integrate into their improvised performance. The competitiveness that Berliner (1994) describes did not exist within this study; musicians spoke of a having a positive competitiveness during their performances that helped them to achieve more musically, the competitiveness within jazz was found to be more encouraging and supportive which helped musicians to "take risks and try new ideas" (Johannessen, 1999: 119) and possibly discover musical possibilities that potentially did not exist prior to their performance. Musicians interviewed for this study were keen to experiment, and in much the same way that Barrett (1998) describes the process of "recovering and proceeding" during a performance, mistakes were said to be accepted and integrated into the performance. The acceptance of mistakes seemed to be due to two reasons; first, musicians stated that they were trying to do the best they could using their existing abilities and second, musicians stated that they were not seeking perfection, because perfection simply did not exist. The ease within which mistakes were integrated and the lack of focus on the making of mistakes allowed musicians to focus on creating new possibilities, indeed many musicians stated that mistakes could lead to the development of new ideas during the improvised performance.

Improvisation as an outcome

The final outcome following improvisation at an individual level and group level develops into the improvised performance. Wynton Marsalis described the improvisation process as "giving order to present moments of chaos", which accurately describes the way in which musicians are able to utilise the resources that are used to create a coherent performance. The improvised performance therefore relies upon a number of elements, at the individual level improvisation stems from knowledge, experience and the ability to react instinctively. At the group level,

improvisation is dependent upon musicians being able to communicate with each other, to trust in the abilities of their fellow musicians and for all members adjust to current events.

The findings relating to the improvised process suggest that improvisation takes place at an individual and group level. The combination of different knowledge sets and experiences create unique paths for the jazz group, each member is encouraged to promote their individual musical voice to enable the group to develop something new.

5.5. SUMMARY

This chapter has identified some of the main findings from the extensive research material collected. Musicians place great importance on the ability to share explicit and tacit knowledge and each type of knowledge is viewed as being equally important to the development of a musician's knowledge set. The chapter has also identified how relationships with other musicians can affect a musician's ability to access new knowledge and considers ways in which problems associated with infusing new knowledge into groups might be handled. The characteristics of an effective team are identified and the improvisation process is discussed in terms of the jazz performance and the performance outcome.

CHAPTER 6 – CONCLUSION

Within this research project, the use of the jazz metaphor has provided an insightful and unique illustration of the following four diverse topics: the development and combining of knowledge, the creation of relationships which can be utilised to form groups, the characteristics that must be present in order for such groups to function effectively and how individuals and group processes influence the improvisation process and group performance outcome.

The unique and extensive methodological tools used within this study generated a wealth of data and allowed a number of key findings to emerge in respect of the four main issues relating to this study. I will briefly summarise the main findings using the themes that developed as this study progressed.

6.1. MAIN RESEARCH FINDINGS

6.1.1. How jazz musicians develop knowledge

The main findings relating to the issue of knowledge development and combination found jazz musicians held both explicit and tacit knowledge in high regard, the majority of musicians that participated in this study were classical trained and this helped them to develop their explicit knowledge; tacit knowledge was based on learning by doing and musicians achieved this by immersing themselves in the jazz community. Combining explicit and tacit knowledge was highly important and helped jazz musicians to develop a much sought after 'individual musical voice'. The different attributes of both explicit and tacit knowledge are required in order to react to situations in a logical, yet spontaneous manner in addition to assisting in the development of 'mental shortcuts', which were used during jazz performances.

6.1.2. How jazz musicians use their relationships with others to form jazz groups

The continuous search for new knowledge is also important and can be achieved within a group setting. Contrary to suggestions made in previous studies (Hite and Hesterley, 2001) this study found that the development of relationships with individuals should not be restricted to those with whom strong ties are shared because access to new and diverse sources of knowledge can

contribute to improved performance. When deciding to form a group, individuals should be assessed on their abilities, since a meritocratic approach to group formation will yield better performance results than an approach based on forming a group with individuals that share an existing relationship. This study also contradicts Burt's (1992) assertion that strong ties provide redundant information and instead found that strong ties are able to facilitate the exchange of nonredundant information that led to the formation of highly creative groups. Thus this study is able to conclude that a mixture of strong and weak ties is most useful in providing access to a diverse range of individuals. Many musicians were members of more than one jazz group, and it was found that boundary spanning benefits both the individual musician and the jazz group. Benefits to the individual are gained as they are able to maintain their individual identities by having their own jazz group; they are able to increase their visibility by being a peripheral member of a renowned jazz group; and they may be able to access information to which they may not have been privy had they not boundary spanned. Benefits to the group are gained from the diverse range of resources that group members may access and contribute to group performances.

6.1.3. The characteristics that must be present in order for a jazz group to functionally effectively

An effective jazz group consists of musicians that share similar norms, such norms relate to the jazz community and if a musician is to succeed they will need to develop an understanding of these norms. Socialization within the jazz community provides access to such norms and can provide the musician with the relevant knowledge to allow them to figure out where they 'fit in' to a group. This study also found that positive critiques of group members' performance led to an improvement in performance as individuals within jazz groups are aware that they have an individual and group reputation to maintain. Path dependency issues were not found to be a problem within jazz groups, who continually sought new possibilities in an attempt to keep their performances fresh. However, this research contributes to the existing literature by finding that boundary spanning counteracts path dependency problems as it can help to infuse new knowledge into the group.

6.1.4. How the jazz performance is influenced by individual and group improvisation processes

The findings relating to improvisation were split into individual and group processes and performance outcome. Improvisation takes place at the individual and group level, with individuals being responsible for the resources that exist during a performance in order for improvisation to take place at a group level. The findings suggest that improvisation relies upon a number of elements, including, knowledge, experience, experimentation, the embracing of mistakes and desire to achieve the best that they can with the resources they have to hand. The ability to improvise therefore takes a lot of skill, the combination of a number of elements at the individual and group level can create an exceptional improvised performance.

6.2. LIMITATIONS AND FUTURE RESEARCH SUGGESTIONS

The utilisation of MySpace.com, a unique, modern methodological tool, provided access to high calibre research subjects who were able to provide first hand accounts of the phenomena under study. However, a limitation of this research was the small time frame in which the research was undertaken. The high calibre research subjects provided incredibly rich data, and had it not been for time constraints I would have been able to obtain more data by continuing the research process. The MySpace page that was created in order to access additional data allowed me to easily contact a large number of very high calibre professional research subjects, however, there are differences in the way in which the jazz industry operates and the way in which organizations operate and so, it might not be possible to fully apply the findings in this study within an organizational context.

Future research could extend this study over a longer research period; this would allow researchers to consider some of the following research questions:

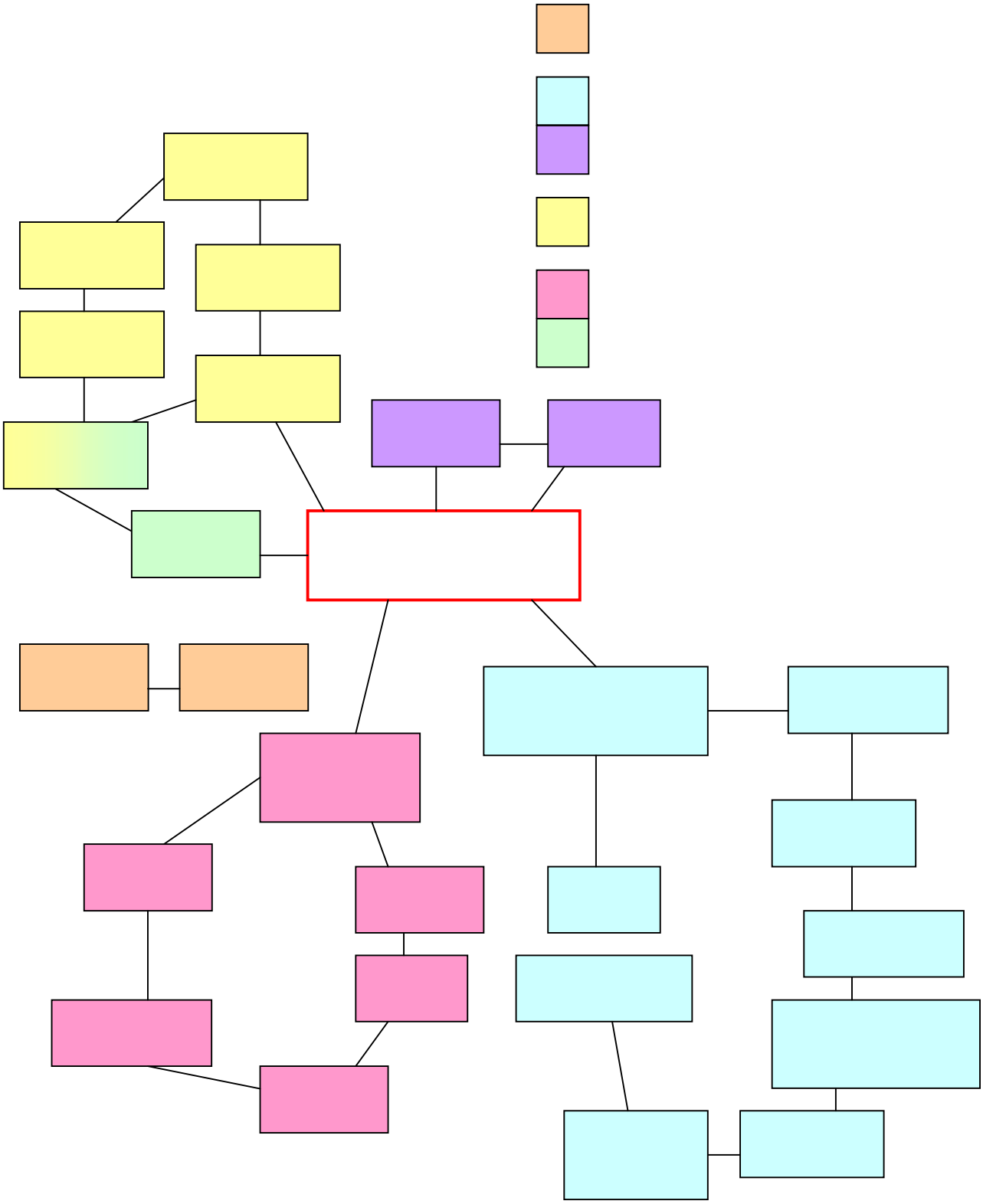
1. Are there any problems associated with boundary spanning? Does it provide rich sources of knowledge or does it simply provide access to a greater number of individuals who provide weak knowledge

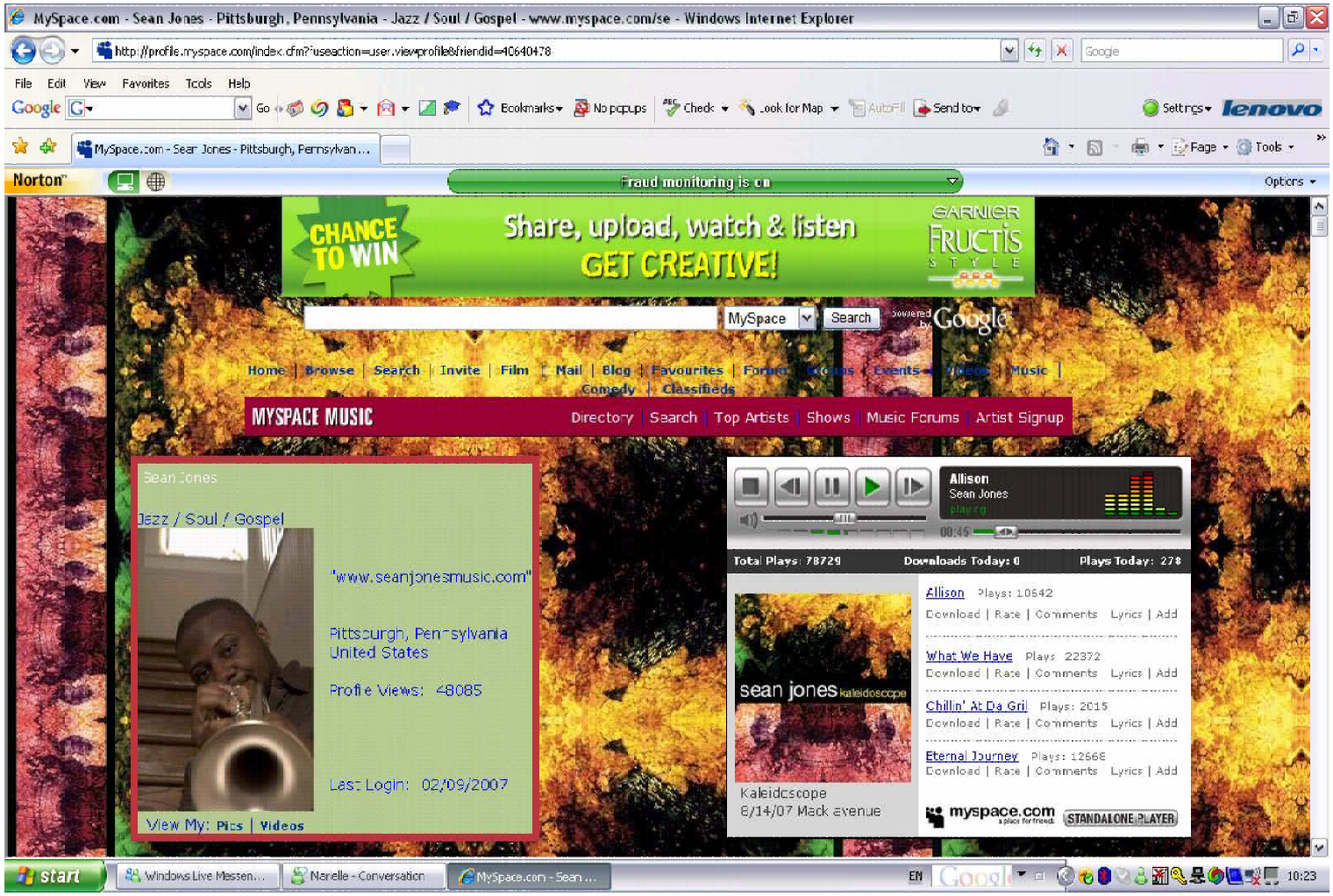
2. Although musicians within this study stated that they always created something fresh and new, do issues relating to path dependency and groupthink arise at some point – longer studies might be able to provide a more in-depth answer to this question

APPENDICES

Appendix 1: Photo of Lincoln Centre Jazz Orchestra performance

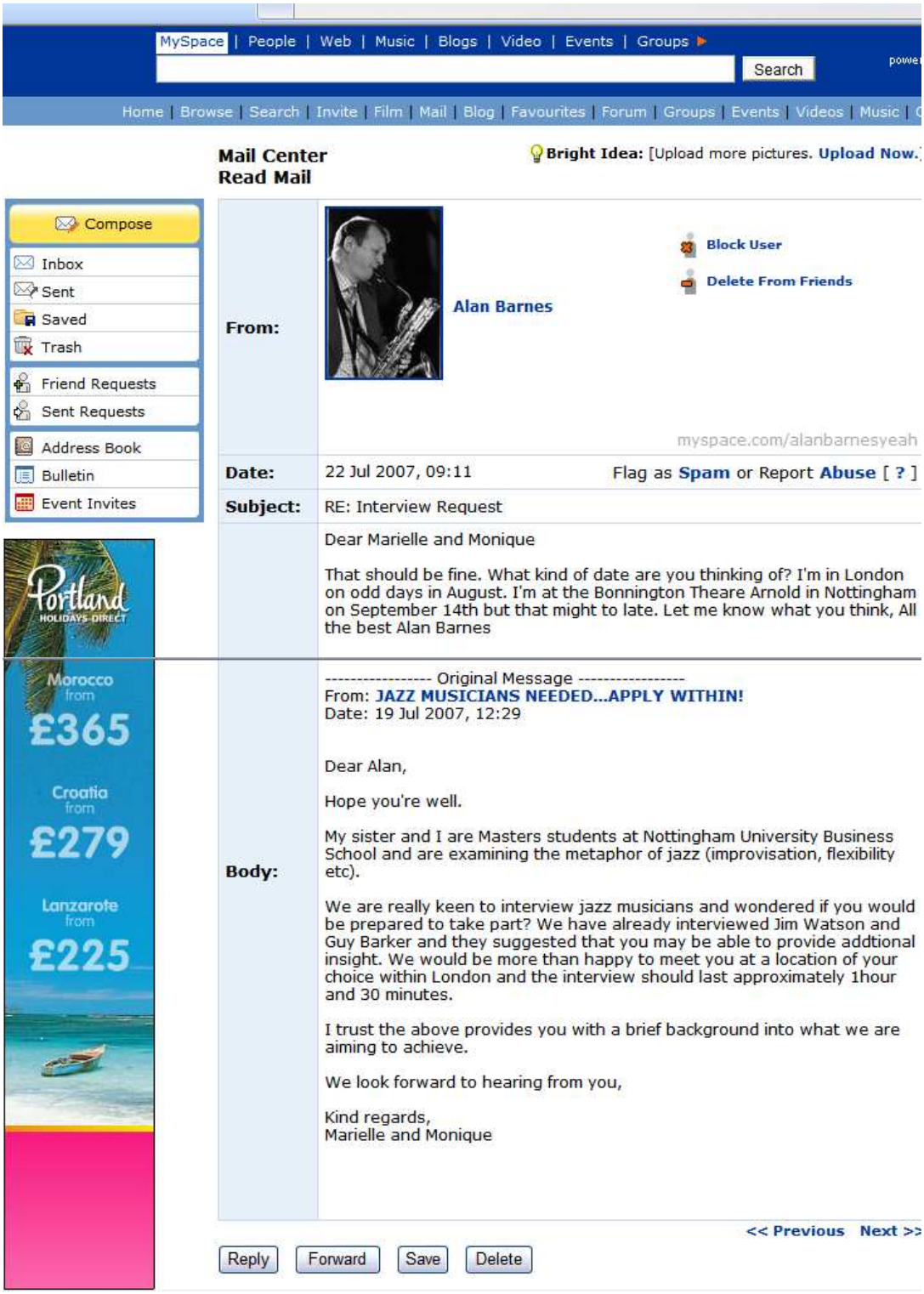
Appendix 2: Jim Watson's network





Appendix 3: Sean Jones' MySpace page

Appendix 4: MySpace email to Alan Barnes



Appendix 5: Interview Guide

Personal

Can you tell us a bit about what you do?

What is your role as the assistant artist director of Tomorrow's Warriors?

Your MySpace page says you are active in 'music education', can you tell us a little about this?

Who would you say have been your main influences? What is it about their styles that you most admire?

Performing

How do you put groups together? Do you purposely build networks/relationships with people that you want to play with i.e. do you actively seek out people that you feel would complement a group that you create?

Source of contacts – how do you get in touch with other musicians – build networks? Have you ever been recommended to someone out of the blue i.e. to someone that you did not know?

Do group members have to have certain personal characteristics?
If so, what characteristics would you say are most important within a jazz group?

Do you usually have a good relationship with group members before you work with them?
If yes, does this improve your performance – does it make it easier to come up with new ideas in order to innovate

What are the key factors that make a good performance? How much preparation goes into it?

How important is structure?

Do you have a 'vision' as to where you would like the group to go musically?
If yes, do you share this vision? How?
If no, how do other players know what you expect of them?

How important is it to create something 'new' on stage?

Do you brainstorm with your group to collectively develop new ideas/ways of doing things OR do people develop their own ideas and suggest them to the team (i.e. new ideas created by the individual or developed by the team).

Can you tell me about one of your best/worst memories on stage**?**

Do you tell stories about past performances to help members of the band understand what you are trying to achieve? If yes, are these stories effective in getting your point across?

Is reputation key?

How do you feel about working with new people? Informal contacts?

Is size of group an issue?

Are jazz musicians competitive?

As group becomes more familiar, do the songs that are called become more complex – pushing boundaries, increasing possibilities for improvisation or do they stay within a certain "zone"?

Does the venue in which you play or the audience (i.e. environment) influence your performance? If yes, how does the venue/audience influence performance?

Business

Do you think jazz ensembles have similarities with other work teams?

Is there anything that managers can learn from jazz ensembles?

Appendix 6: Short biographies

Abram Wilson

"The incredible trumpeter and vocalist Abram Wilson was born in Arkansas and raised in Louisiana, where he attended the famed New Orleans Centre for the Performing Arts, like Wynton Marsalis and Harry Connick Jr before him. After appearing with Roy Hargrove and blues legend Ruth Brown, Wilson moved to London in 2002, where he has since become an essential part of the Dune Records roster, alongside Soweto Kinch, Denys Baptiste and Jazz Jamaica. In April 2006, Wilson was judged (by Sonny Rollins and John Scofield, no less) the winner in the jazz category of the International Song-writing Competition. Ride!, commissioned by Cheltenham Jazz Festival under the Jerwood Rising Stars Programme, tells the story of a young man's journey from his hometown in the Delta to the thrills of the big city, with Wilson's explosive 10-strong orchestra featuring three bands in one (Abram Wilson Sextet, Delta Blues Trio and Londorleans Brass Band), playing everything from brass-band jazz and delta blues to acoustic hip-hop. Also features a prologue by Rhythm & Blues giant, Dr John, setting the scene for the Ride of your life!"

(www.myspace.com/abramwilson date accessed 3rd August 2007).

Tony Kofi

"The playing career of saxophonist Tony Kofi began when he chanced upon a series of jazz workshops, run in Leicester by Nick Hislam. Born in Nottingham to West African parents, Tony was bitten by the jazz bug and made a point of making the journey to go along to each session. This laid the seeds for what was to come, and a stint at the legendary Berklee College of Music in Boston Mass. USA, on a full scholarship. While in the US, Tony studied with such musical luminaries as Andy Magee, Ernie Watts and Billy pierce, gaining invaluable experience that he then put to best use when back in the UK. From 1991, Tony was part of the UK's premier jazz group of the time – The Jazz Warriors. This band was (and, indeed, is, in its current form of Tomorrow's Warriors) a hotbed of young talent from the UK jazz scene. Tony was also vital part of Gary Crosby's Nu Troop; this was a big stepping stone for his solo and ensemble work, contributing massively to his own solo projects and educational projects. Tony is still committed to this ethos, regularly running his own workshops and giving individual lessons. Tony was busy throughout the 1990s, appearing in the front line of innumerable high-profile musicians and groups, including Billy Higgins, Branford Marsalis, Byron Wallen's Indigo, Claude Deppa's A.J.E. & Horns Unlimited , Cheikh Tidiane Fall quintet, Clifford Jarvis, Courtney Pine , Digable Planets, Donald Byrd , Dr Lonnie Smith, Eddie Henderson , Gary Crosby's Nu-Troop, Jean Toussaint big band, Julian Arguelles, Julian Joseph big band, Jazz Jamaica all stars, Queen Latifah , Ralph Moore, Salt'n'Pepper, The David Murray Big Band, US-3, The Township Express Orchestra, Tim Richards' Great Spirit, The Grand Union orchestra, Andrew Hill's Anglo-American Big band, Sam Rivers Rivbea orchestra, and Lucky Ranku's African jazz all stars, as well as composing original music for his Ten piece group, the Afro jazz family."

(www.myspace.com/tonykofi date accessed 10th July 2007).

Guy Barker

"Guy Barker gets around a bit; much in demand as a session player, his name's found its way into the address books of the likes of George Michael and Sting, while he's also appeared with Carla Bley, Stan Tracey and Ornette Coleman. While all this hanging around with pop stars hasn't attracted the kind of sniffiness from the jazz police that say, Mike Brecker or David Sanborn have put up with in the past, Barker's solo recording career has been an erratic affair. Two albums for Verve (one a Mercury Prize nominee) kicked things off promisingly, though subsequent albums (a 'with strings' session and a soundtrack) have proved pleasant diversions more than anything else. Whatever, Soundtrack sees the trumpeter back in the septet format on the small but perfectly formed Provacateur label, with a fine band including tenor player Denys Baptiste and altoist Rosario Giuliani. Like his mate Wynton Marsalis, Barker is a player and composer concerned with respecting jazz tradition but not content with mere revivalism (though some may disagree). Here though, he's fashioned a more obvious tribute to the past. Barker'sundoubted ability could take him anywhere for his next move; let's hope Sting gives him enough time off to come up with something."

(http://www.bbc.co.uk/music/release/9wxm/ date accessed 10th July 2007).

Laura Zakian

"Successful engagements at the Pizza on the Park and the Vortex in London over the past two or three years have indicated that Laura Zakian is becoming one of the best jazz singers around. She sings in a straightahead manner like the classic jazz singers; people like Ella Fitzgerald and Caremen Mcrae are her early influences an you can't do a whole lot better than that if you want to study jazz vocals. She had also made highly successful appearances at the Marlborough Jazz Festival in Wiltshire over the past three summers, with a laid back but highly impressive set of performances back by just piano, bass and drums. Musicians such as Nick Weldon and Steve Melling have given her the sort of backing that would help any vocalist to sound good and with first class bass players and drummers she was often one of the best vocal acts to be heard at Marlborough. Along with high octane performances by the Peter King/Alan Skidmore quintet and the Gilad Atzman Orient House ensemble she was one of the three best performers at the festival last year, where over sixty jazz combinations were heard over a three day period. Prior to her set at the Ivy House Hotel in Marlborough, I met her on a scorching hot day when we talked in what seemed to be the only air conditioned room the town."

(Ansell, 2004)

LAURA ZAKIAN INTERVIEWED BY DEREK ANSELL
Jazz Journal International - July 2004

The Neil Cowley Trio

"The Neil Cowley Trio is a jazz act with a unique voice - totally original and totally accessible. Witty, dynamic and exciting, their themes feature catchy hooks, soulful moments and thrilling climaxes. The trio explore rhythm and groove as one entity in favour of jazz improvisation and individual noodling. Emphasis is placed on short tracks, repeating melodies, and at times slamming funk and high energy ferocity! Pianist Neil Cowley studied classical music at a very early age, yet, disillusioned, entered the world of pop at 17. He toured and recorded with such bands as the Pasadena's and Gabrielle, before spending 4 years with the Brand New Heavies, followed by a stint with Zero 7 and his own band, Fragile State. With his roots firmly embedded in song-based soul and funk bands, and time spent indulging in heavy bouts of electronica, Cowley understands the dance culture high of everybody getting off on the same hook. Coupled with his classical and jazz awareness it's a powerful draw. In 2002, Cowley realised a long-standing vision, and formed a jazz trio, performing their debut gig at the Montreaux Jazz Festival. They then continued with their own projects, yet, inspired by the creative freedom that the trio had allowed, and disillusioned with extracting music from a computer chip, Cowley reunited the trio. In June 2006 he formed his own label, Hide Inside Records, and released his debut album Displaced - an outstanding album of original recordings that present Cowley as a thoroughly modern player with an impeccable touch."

(www.myspace.com/neilwowleytrio date accessed 22nd July 2007).

Sean Jones

"Over the course of three previous albums for the Mack Avenue Records label, trumpeter Sean Jones has revealed himself as among the most immensely expressive, versatile and gifted players of his generation. With each new project, the Warren, Ohio native has peeled back another layer to show us a fresh peek at his soul. His 2004 solo debut, Eternal Journey (recorded when he was 25) introduced Sean as a deft expresser of modern bop for the 21st century via originals and standards in a quintet format. His sophomore effort, Gemini, found him deftly mixing soul and funk flourishes with bop, proving he was not adverse to more contemporary textures. His last album, Roots, reflects his love of the music of the church, which he grew up singing as a child. Now with his fourth and equally impressive release Kaleidoscope, Sean Jones adds another hue to his ever-expanding musical palette - showcasing the voices and song selections of an amazing assemblage of five top-flight singers: Gretchen Parlato, Carolyn Perteete, Sachal Vasandani, J.D. Walter, and contemporary gospel powerhouse Kim Burrell. Most of them are unknown to the majority of listeners...but not for long if Sean can help it. Beyond his responsibilities as the leader of his new sextet, which he intends to tour with extensively in 2007, Sean Jones is lead trumpeter of the Lincoln Center Jazz Orchestra, and the Professor of Jazz Studies at Duquesne University."

(www.seanjonesmusic.com date accessed 21st July 2007).

Jean Toussaint

"Since Jean Toussaint Left Art Blakey's Jazz Messengers, he hasn't looked back. The experiences gained in that world-class hothouse have enabled him to push forward and embrace challenging and often high-profile musical collaborations in many different jazz styles. Today he works out of London, England as a composer, tenor and soprano saxophonist, band leader and educator. Toussaint continues to work the festivals, clubs and concert halls around Europe with his Quartet, as a guest soloist and with other artists. Toussaint is also an experienced jazz educator, teaching at The Guildhall School of Music and Drama, Trinity College of Music and Birmingham Conservatoire, as well as on various workshops, most recently the London Philarmonic Orchestra. Jean Toussaint has worked with Art Blakey, Horace Silver, Ralph Peterson, Max Roach, Roy Ayers, Billy Killson, Abdullah Ibrahim, David Murray, Donald Harrison, Gil Evans, Kirk Lightsey, Donald Brown, Wynton Marsalis, Terrence Blanchard, The Jazz Crusaders, and Julian Joseph."

(www.myspace.com/jeantoussaint date accessed 21st July 2007).

Wynton Marsalis

"Marsalis, like jazz itself, was born in New Orleans in 1961. The son of jazz pianist Ellis Marsalis, he began classical training in trumpet at the age of 12 and played in local marching bands, jazz and funk bands, and classical ensembles throughout his teen years. He moved to New York, like many of his jazz heroes, in 1979 and enrolled in the prestigious Juilliard School, where he instantly distinguished himself as a trumpeter of great promise. "At a certain point, everybody comes to New York. It's the excitement of the place, the energy. The word metropolis was invented for New York," Marsalis says glowingly of the city he calls home. That same year, he also joined Art Blakey's Jazz Messengers, that venerable jazz institution with a list of alumni that reads like a virtual Who's Who of jazz since the 1950s. Despite such an impressive résumé as a recording artist, Marsalis' vision extends far beyond his own musical career. Through Jazz at Lincoln Centre, for which he is both co-founder and artistic director, he has worked tirelessly to promote musical education, particularly among children. "It helps them to develop a concept of what it means to be an adult," he intones passionately. "Youths are more in need of education now. These are very sophisticated times, and kids have a lot more to deal with than when I was growing up." But children are not the only ones who have enjoyed Marsalis' Jazz at Lincoln Centre Orchestra. His touring schedule keeps him on the road over half the year as he teaches audiences all over the world about jazz's rich heritage and why it deserves to be appreciated."

(www.wyntonmarsalis.org/biography date accessed 21st July 2007).

Darren Taylor

"Jazzreloaded is the documentation of a musical journey in jazz and its myriad forms:Nu Jazz, Soul, Swing, Spoken word, Blues, Bebop, Hip Hop, Leftfield, Broken Beat, Fusion, Post Bop…and styles yet to be imagined!
The common feature in jazz music has always been bringing people of different cultures together to inspire self expression, and celebrate individuality in an increasingly conformist world. Jazz makes its music in the present moment, to remind us that the present moment is all we really have. So whatever you are here to do, do it now!

Jazzreloaded aims to change the way that people relate to jazz in all its various incarnations, and have more people tap in to the abundant source of creativity and expression that jazz music and musicians has always been in touch with. To create performances and events that encourage you to express your mind as well as your body. Jazz changes".

http://www.jazzreloaded.com/blog/about/

Jim Watson

"Born in Mansfield, Notts, Jim Studied at the Leeds College of Music where he obtained a first class BA Honours degree in Jazz and Contemporary Music,studying piano with Nikki Isles. After Leeds he moved to London,studying at the Guildhall School of Music and Drama,where he gained a Post Graduate Certificate in Jazz and Studio music, studying,among others,with pianists Simon Purcell and John Taylor.

Jims first recording for Reese Records marks an important step for him and the trio, Orlando Le Fleming(Branford Marsalis, Jane Monheit) and Tristan Mailliot(Stan Tracey,Acoustic Alchemy,Tina May), containing a selection of originals and also reworkings of more familiar material.

Jim has worked internationally with a wide variety of artists, both jazz and otherwise.He is currently working primarily with singer songwriter Katie Melua, and has recorded an album of originals with Marti Pellow(wet,wet,wet) He is also working with the BBC Big band and the Guy Barker International Septet. In total, he has performed/collaborated with the following

Oceans 11 (film soundtrack) Katie Melua, Zero 7, Marti Pellow, Lalo Schfrin, Guy Barker International Septet Gary Moore, Brand New Heavies, Joy Zipper, Incognito(world tour) US3(european tour), James Taylor Quartet, Bud Shanks Patti Austin(Berghausen Jazz Festival),Ann Hampton Calloway ,Platypus'(Gerard Presencer), Jim Watson Trio, The Organ trio,(Jim Mullen), New York voices, Bobby Watson, James Moody (tour of spain) Javon Jackson, Herb Geller,Claire Martin, Pat Kane(Hue and Cry), Jill Scott (Mobo awards), Dave O' Higgins Julian Arguelles Quartet, Omar (Montreux Jazz Festival),BBC big band, Clark Tracey, Alan Barnes, Peter King, Jean Toussaint".

http://www.jazzcds.co.uk/artist_id_642/biography_id_642 accessed 26 September 2007

Ali Jackson Jnr

"Ali Jackson Jr. was born into a supportive family for his early talent with the drums. As a child, musical outings with his father in Detroit ingrained both the ensemble esthetic to his playing, along with an open spirit. Early piano study laid the foundation for his melodic approach to the drums. Jackson, enriched by his high school environment at Cass Technical High School (alma mater to players Paul Chambers, Donald Byrd, Harry Harris and Geri Allen) won numerous recognitions and scholarships, and was selected as a soloist for the "Beacons Of Jazz" concert that honored legend Max Roach at New School University. Having completed his music education at the Mannes College of Music in composition at the New School University, Jackson expanded his vocabulary with private study with master teachers Joe Chambers, Charlie Persip, Chico Hamilton and Max Roach.

Jackson has performed and recorded extensively with some of the world's finest musicians including Wynton Marsalis, Dee Dee Bridgewater, Aretha Franklin, Marcus Roberts, Gerald Albright, George Benson, Eric Reed, KRS-1, Russell Gunn, Buster Williams, Cyrus Chestnut, Chris McBride, James Moody, Vinx, Marcus Printup, Nicolas Payton, Milt Hinton and the New York City Ballet. Jackson led an ensemble that honored the musical contributions of Max Roach, which featured the great Albert "Tootie" Heath and drumming legend Billy Hart for Jazz at Lincoln Center's 2002-03 season.

http://www.bluegeo.com/spip.php?article12 accessed 26 September 2007

Vincent Gardener

"I was born in Chicago in 1972, but my parents weren't feeling the south side, so we moved to Virginia, where I was raised. Both my parents are music educators and performing musicians, so it was always part of my life. I played football and ran track in High School, but by the time I was about to graduate, Jazz music had taken a hold of me. I went to college at Florida A&M University, marched in the INCOMPORABLE Marching "100"(Hubba Doc!), transferred to the University of North Florida (where I was lucky enough to meet and occasionally shed with the INCOMPORABLE Bunky Green), and graduated from UNF in 1996. In 2000 I joined Wynton Marsalis and the Lincoln Center Jazz Orchestra. Along the way, I 've had a chance to play with people like: The Duke Ellington Orchestra, Bobby McFerrin, The Count Basie Orchestra, Frank Foster, The Glenn Miller Orchestra, Chaka Kahn, A Tribe Called Quest, Common, Outkast, Nancy Wilson, McCoy Tyner, Nicholas Payton, Illinois Jacquet, Tommy Flanagan, Marcus Roberts, Matchbox 20, Jimmy Heath, and others. Aside from the many recordings that I have been on as a sideman, I have recorded 3 albums as a leader for SteepleChase records to date. The first one "Elbow Room" was released in 2005. My Second One, "The Good Book, CH 1" was released in April 2007. Anyway, that's me. I love all good music, but I love to PLAY Jazz. I'm out here, Swingin....."

http://profile.myspace.com/index.cfm?fuseaction=user.viewprofile&friendID=102336067
accessed 26 September 2007

Marcus Printup

"A talented trumpeter with a lot of potential, Marcus Printup was discovered by Marcus Roberts at the University of North Florida in 1991. Printup started on trumpet in the fifth grade, played funk as a teenager, and in college was part of a ten-piece band called Soul Reason for the Blues. Since that time, he has toured and recorded with Roberts, played with the Lincoln Center Jazz Orchestra, recorded with Carl Allen, performed with Betty Carter, and cut a number of excellent albums as a leader for Blue Note".

http://www.allaboutjazz.com/php/musician.php?id=10445 accessed 26 September 2007

David-Jean Baptiste

"I am a bass clarinettist and a composer, I can find my voice on all members of the clarinet family from the C Clainet to Contra-bass. Over the years I have worked with stellar tenorist David Murray in a number of his projects, The Mingus Band in New York City, Van Morrison, Abdullah Ibrahim, Julian Joseph, Mervyn Afrika, James Carter, Ralph Peterson Junior, James Colligan, Byron Wallen, Shiek Tidiane Sek in Paris, Sarah Morrow, Morton Gronvad in Copenhagen, Ronald Tulle in Martinique, Tim Schikore...can't really talk of too many names like most of my peers can because I have been more focused on my own direction. Successful projects I have led include my eight piece Eric Dolphy Project recorded by BBC Radio 3, The UK Posse which toured with David Murray as a guest, The Righteous Reeds (clarinettist and four London Saxophonists), Jazz and Voices (the David Jean-Baptiste Quintet+5 gifted female singers and jazzoetry), and I am the leader of the London-Paris Connection.

http://www.myspace.com/flowtime accessed 23 September 2007

Alan Barnes

"Alan Barnes was born in Cheshire in 1959. He studied at Leeds College of Music and became proficient on alto and baritone saxophones and clarinet. Following graduation in 1980, Barnes led several groups, including Pizza Express Modern Jazz Sextet, and recorded with Dave Newton, Tony Coe, Ken Peplowski, and Warren Vache. He dominated the saxophone and clairnet section of the British jazz awards throughout the '90s and performs at major international jazz festivals. Barnes has also spent time teaching..".

http://music.msn.com/artist/?artist=16110400&menu=bio accessed 23 August 2007

Appendix 7: Alan Barnes interview transcript

After this came an offer to join Tommy Chase's hard bop band, which achieved considerable success in the years leading up to the much-heralded UK Jazz Boom of the 80s, and it focussed attention in particular on to Alan's playing. He left Chase's band in '86 to co-lead the Jazz Renegades with drummer Steve White (later to find fame as a member of the Style Council, and with Paul Weller's bands). 4 well-received albums and a Japanese tour later, Alan accepted an offer to fill the saxophone chair in Humphrey Lyttelton's band, where he remained until 1992, finding time along the way to form the Pizza Express Modern Jazz Sextet with Gerard Presencer and Dave O'Higgins. Alan Barnes has been a prolific freelance sideman and session player over the years, recording and performing with a dazzling array of stars from both within and outside of the jazz world. A short list would include his stints with Tommy Whittle, Clark Tracey, David Newton, Warren Vache, Ken Peplowski, Don Weller and the BBC Big Band from the jazz scene and Bjork, Bryan Ferry, Van Morrison from outside, in addition to his long association as leader of Michael Parkinson's house band. However, his work goes way beyond that of a first call soloist, and his work as a leader is cut from the same grade-A cloth… Following the albums cut with the Modern Jazz Sextet, Alan's name appeared on many albums for the Concord Jazz label (including collaborations with Clark Tracey), and the Zephyr label, and in 2001 an album recorded with Don Weller in tribute to Cannonball Adderley was awarded Best Album in the 2001 BBC Jazz Awards. The following year saw the inception of Alan's own label, which has so far released three albums of themed suites. And so we come to "Yeah!"… As the title might suggest to the music logically minded, it's a collection of tunes by the legendary Horace Silver, which were originally recorded in Blue Note's golden period of the mid to late '50s. Alan's quintet (consisting of Dave Green, bass; Steve Waterman, trumpet; John Donaldson, piano and Steve Brown, drums) rips into these classic themes with aplomb, playing the hell out of the bop heads and soloing with complete authority. It's the kind of record you can use to warm up your house on a cold day. Recorded in 3 days at Specific's in house studio in South London in 2004, Alan told our engineer upon hearing the first playback that it's the best work he's ever put down on record".

http://www.myspace.com/alanbarnesyeah accessed 28 August 2007

INTERVIEW WITH ALAN BARNES
7 AUGUST 2007

Jazz saxophonist, clarinet player, composes music and arranges music. Does film and session work.

I: How did the Pizza Express Modern Jazz Sextet come about?
AB: The Pizza Express? Oh, I was approached by the guy that used to own the Pizza Express Pizza Boys. I did it for 8 years, they used to have a house band, mainstream guys, some of the old guys and they wanted some guys under 30, and I was under 30 in those days. And we used to do a modern jazz version which we did every Monday night for about 8 years.

I: Did it go well?
AB: Yes, it did. Well, about as well as jazz can go in central London where they're fairly complacent, so it was okay.

I: So are the leader of any other bands at the moment?
AB: Yes, I'm the leader of my own octet, a nine piece band, a quartet and a quintet with trumpet Bruce Adams, a trio with me on clarinet with a vibes player called Jim Hart, a drummer called Paul clarvis and generally freelance as well, doing lots of guest spots for different musicians

I: How did you go about putting those bands together?
AB: Putting jazz together?

I: No, the bands…?
AB: Oh, I just ring them up. I never rehearse really. I just ask what and I want and if they can do it they turn up. If I have written the music, they read it and if it's by ear, we just play it by ear, you know?

I: So you said you just ring them up, so are these people that you have just heard before or worked with before?

AB: Yeah, its people that I've worked with over the last 30 years really. But sometimes I ring up people I haven't worked with before and say I fancy playing with you. Here's a gig, can you be there and 7 o'clock, you know?

I: And this is purely because you've heard them play before?

AB: Yeah, I've heard them play before, people have told me about them or I've heard a recording. But I must say, I mainly stick to the cats I've used for years because, you know, I like their playing. You tend to play with your own generation and older guys as well. Although occasionally, a lot of the younger guys coming up, like this guy Jim Hart on the vibes, is absolutely brilliant. I've worked with him a fair bit.

I: How did you hear about him?

AB: Er, well I'd just heard him on gig and everyone was talking about him. I heard him first as a drummer – I didn't even know he played the vibes, and then I just heard him and he was great..so..

AB: Really you just ring anybody up and you can usually get anybody you want if you pay them a fee, you know.

I: Do you think that because you're establish within the jazz industry that that's probably why people are more willing to work with you; or was it always easy to get people to play..?

AB: As I say, if you pay people they'll do it. It would be nice if they did it because they thought I was established, but…I just ring any musician in London and say "here's £200, would you do this" and they'd say "yeah, I'll be there" you know? Even if they hated you probably.

I: Do your group members have to have certain personally characteristics?

AB: Yeah, I don't like working with particularly working with people who are hugely down, you know? Cause it gets very wary. Or with people with behavioural difficulties…

I: So what would you say are the most important characteristics within jazz groups?

AB: Well, willingness to sort of listen, because you've got to be able to adapt to what other people are doing and openness of mind really about which way the music is gonna go and what happens, and not being too rigid in your approach and also just a general ability to get on with people, which you know, extends into the music when you get onto the stand.

I; You mentioned behavioural difficulties, have you ever experienced any, like, people that ..?

AB: Well, in every experience of life in experience people misbehaving, yeah..I've probably done it myself.

I: And as the leader of your band, how do you handle that? Does it matter that they can play really well – you know if someone is a really good musician and because they are aware of that they feel that they could kind of you know, turn up late and misbehave in that way, how would you deal with something like that?

AB: I think the way to deal with it, is not to confront, to decide whether you've had enough and say "well, that's it" tell them why and be honest. But I'm not one for bellowing at people for being late or something, I mean, some people play the music at a reasonable you know…I don't er, you know, the way to lead a band is to not tell everyone what not to do. I just tend to put things together that I know will work, and I know the guys are okay, they're all personal friends, it's probably easiest to play jazz with people you know very well because there's none of those feelings of "oh god, do we like what we're doing" you know, that kind of stuff that people suffer from.

I: So would you say that when you form a group you have a vision of where you would like to go musically with that group?

AB: Yeah, I don't have many visions or ideas where it goes, just to get a group of guys together that can swing and play some music and I really don't mind which way it goes so long as those factors are there really. Its swinging and you know, its, I like to play music that is accessible to people without compromising the jazz content, so the way the music is presented is very important for me. I like to talk to the audiences and tell them what is going on and I don't like people soloing in my bands too long, I think 3 choruses is enough, on a tune, you know and

somebody doing a solo, go half a chorus on abouts I like to keep, the hands and laws said about tunes is you can't keep squeezing the same oranges all day. I like to get a lot of tunes into a set to keep people interested in that way that somebody who is not used to jazz will actually enjoy. But emphasising that none of this will compromise what we are trying to do.

I: Do you actually state to your band members that you would rather them not do a lengthy solo?

AB: Well, I tend to, well, musicians tend to match what the guy whose band it is, does. So if I just do two choruses I'd be pretty cheesed off if somebody did eight choruses after me.

I: Have you ever experienced that?

AB: Yeah, I've experience it in festival jam sessions and things. People think, you know, really its like going for a drink with somebody, its politeness, it's just what you do, it like taking all the roast potatoes when they come out.

I: So it's almost like an unspoken rule?

AB: Absolutely, it's like etiquette. Being polite to people and saying thank you, you know.

I: Why do you think people do kind of tend to prolong their solos?

AB: Er, probably because they think they're better than they are, I don't know. (laughs) One of the problems of being a performer is having some idea inside yourself of where you fit into the scheme of things. And erm, you know, if you can play down your ego a little bit and concentrate more on the music, I think you're decisions should be made for musical reasons rather than er,…perhaps some people think that how long they need to do what they are trying to do, I don't know, but in general, unless you really are one of the top five like sonny Rollins, its going to get a bit tedious going on.

I: So you said that they need to figure out where they fit into the scheme of things, do you think that that is something that you learn over time?

AB: Oh, I think it is, I think when you start off you probably, its necessary that you think you might be one of the greatest players in the world, but gradually, there are lots of areas in the music and lots of levels to be at and really all you're doing is trying to do your best and work with what you've got, that's how I see it. You're given a certain amount of talent and there are always going to be people who are more talented and people that are less talents but you just gotta do what you can with what you've got and keep going and try and stamp your own personality on what you do.

I: That leads nicely onto improvisation. You mentioned doing the best with what you've got. How easy is it for you to improvise and how does that come about from each performance?

AB: Well, you just try and hear what you play and try and play it. Each performance, the improvisation is influenced by what is going on around you so as you start you might hear the rhythm played on the drums or might be a particular voicing on the piano and you respond to it, see where it's going and see what happens. I used to flit about a lot more when I improvised – I used to play one idea from one bit and move on to something else and then something else and I was listening to the greatest players that ever lived and you realise that they take one idea and work on it for a whole chorus – the whole solo would be based around one idea. And I know that they say that in political speech making – you know that you should never make more than one point and I believe it's the same in jazz.

I: That's an interesting point, because we saw the LCJO and their entire performance was based around the idea of a train.

AB: Oh right! Yes!

I: Do you every do that?

AB: Well yes, themes stick out and can really help somebody, I mean if you have a you know, whatever it is, either a tribute to another musician, which some people hate you doing, I must admit it gets a bit tiresome after awhile, making tributes to people, but having a theme to a concert seems to get people in – like the idea of trains – its an idea that people can latch onto and

its all about that thing I was saying about selling it and presenting it in a certain way, so yes, I do that quite a lot, things like that.

I: Do you ever tell stories about past performances to your other group members so that they can see what you're trying to achieve?

AB: No, I never discuss a performance afterwards with anybody, post mortems, I'm not really interested in them.

I: If it goes particularly well or particularly badly, would you not?

AB: Oh yeah, but I wouldn't get upset and I certainly wouldn't discuss the music with anyone.

I: And is that a conscious decision on your part?

AB: Well, once I've played it, I've lost the interest in it anyway. Its like records, if I make a record, I listen to it once to check the sounds all right and check that there's no technical faults, then I'll never hear it again. Its like that old thing about the snake eating it's tale -You start to feed off yourself, you need to have other influences and things. I've never been one for listening to myself, quite a lot of musicians are like that – some people can't stand to hear themselves. I wouldn't spend time ????

I: Would you say that jazz musicians are competitive?

AB: Hugely competitive and I think it's an essential part of the music. I think if you get into a totally non-competitive scene it all gets a bit wishy washy. I like some of the old qualities in the music, I don't mean horribly competitive – if people aren't trying to out blow each other a bit more, or flex their musical muscles a bit, er..I think it loses something. I mean, some people would say it emphasises the male side of playing in that. But a lot of the women players that I've played with are also flexing a lot of muscle, its not like a physical flexing the muscle, or who can go on the longest or the loudest, its more a sort of flexing your imagination. I think that's the most important element of jazz – its just imagination and coming up with something you know. If the competitive quality comes out of it, I think it gets a bit boring.

I: What do you feel makes a good performance?

AB: Well, just where the music goes well, where the audience interacts. I think, interacting with the audience is usually important, er, whether solos were good. I love the thing of group playing, you know, where everyone is a team player and playing as part of a team. The whole thing becomes more than the sum of its parts, either someone starts swinging and soloing that becomes more than each member of the group added together, it becomes extra…that's what a good performance is really – when it becomes more than the sum of the parts

I: Have you had any performances that haven't gone well? Are you able to pinpoint why?

AB: Oh, yeah, I mean sometimes they can be absolute disasters. People like Sonny Rollins one of the greatest players that ever lived, tenor player, I mean, he had nights were he couldn't think of anything. But on the other hand, the up nights are absolutely brilliant, you've got to get to the stage where you can kind of coax everyone to the next level and you can't have a ?? every night. Although, there are people that can seem to do that, like Sue Sims, a remarkable consistency. I think you know, being consistent is another quality that is really important in jazz, its not just about a good solo or a good nights work, or a good weeks work, its all about 50 years of good work, you've got to pace yourself over a long period of time if you're planning to live any length of time.

I: Talking of consistency, how important would you say structure is in terms of what you do and jazz is all about?

AB: Structure? Well its important in different aspects, there's the structure of the composition that you're playing on, there's the structure of your solos, structure of an arrangement, so yeah, the kind of jazz I play, structure is hugely important. I think it has to be important, even if I wanted to free play, I think structure is the most important thing you think. Again, we get back to that thing about restricting the length of things so that the structure is still discernable to an audience rather than it being a whoosh and it being another long solo. I mean I like to tighten all the structures up really so…

I: Does that kind of conflict with improvisation?

AB: Well, I think it kind of helps with improvisation, I think sort of freedom comes from the rules really, you know, the more you restrict things the more you have to get down to coming up with something. I like to get rid of all those areas in my music where nothing is happening; a lot of the time these days you hear records and the intro goes on forever and you think, come on, just get on with it you know, it makes you in a rush to hear things.

I: How important is it for you to create something new each time?

AB: Less important than you would think. You know, when you play something good you tend to remember it and perhaps incorporate it next time, but I think it's a myth that, you know, everything is new all the time in jazz, its not, I mean, Louis Armstrong, who invented the stuff really, he repeated ideas until he came up with the perfect solo, which he repeated over the years, so I think that emphasis on constantly coming up with something new is a bit misleading really.

I: As your groups have become more familiar, would you say that your groups have tried more complex things?

AB: Yeah, I try..if you play complex things all the time in the set, it gets exhausting for everybody: the musicians and the audience, so I always play a blues every set, it's a simple thing and everyone can get down to business and everyone understands what's happening in the audience and then I might do one more harmonically complicated piece or something rhythmically complicated that's harder to like, as it were. So again, part of the structure would be the way you construct your set, there's an old age: two for them, two for you and then two for them, which is quite nice, you do a couple of pieces to get them into it then you can play something they would never have listened to if you'd started with it and then you send them to the bar with another couple of tunes, which will appeal to them and hopefully they'll go and buy one of your albums.

I: So within a group, how do you develop your ideas? Do you brainstorm together or do you allow individuals to bring things to you individually?

AB: Well, I suppose, anybody I hire, I let them do what they want really and the music just develops on the stand. I am luck enough to be one of those players that plays a lot so I don't do the rehearsal thing or any of that stuff.

I: So you don't rehearse at all?

AB: No, not really. I might have a little run through at sound check but oh no, I can't face it.

I: How do you get around that? You don't rehearse so what do you do instead?

AB: Well the nature of the music I play doesn't really require a huge amount of rehearsal. I mean, well, perhaps I do rehearse a little bit, but its always at sound check – you can do a lot of talking through – lets do such and such, we're going to do it like this.

I: So you must have a lot of trust in your other group members as well?

AB: Well yes, totally you know, I'm lucky enough to have some of the best players in the country play with me, so you know,……they do a ???

I: Would you say that larger groups are more conservative than smaller groups when it comes to creating new ideas or innovating?

AB: One thing I'm not is an innovator (LAUGHS) there is nothing innovative about the music I play, I just try and make it quality, but yeah, the more players you get the more it has to be better scripted on paper or more disciplined or else chaos can ensue you know. But that's the only real difference in a large group.

I: Why would you say you're not an innovator? Or how would you define an innovator?

AB: Well, I think there's only been about four innovators. I mean a lot of the stuff that passes as innovation is just different icing on the cake, somebody will add a sitar to a jazz group and say it is an Indian influence where it's not really..its just er…I mean, obviously there were innovators Duke Ellington, Louis Armstrong , Miles Davis, John Coltrane, but a lot of what passes for

innovation now, I'm not sure it is. I'm not sure critics would know if they were hearing innovation! I'm just more interested in being an individual than being innovative.

I: Do you feel that jazz ensembles have similarities with business teams or work teams?

AB: Well, I've heard something about musicians, especially jazz musicians, we can openly criticise each other without taking offence so, a lot of that happens in the studio situations, someone might say "I think you're a bit sharp on that" you know pitch wise, and you say "okay great" or somebody will say, "the saxophones are getting behind the drums, stay on the time" we're pretty good at doing criticism without getting upset because you put the music before personal feelings stuff. I don't know if that is true in business. I have done a few work shops with people where business people seem to be very interested in how jazz musicians work, you know, so that your role can go from soloing to accompanying to non existent to subservient to leading again in the space of five minutes and I think outside of music and the arts people have a bit of trouble with that, I'm not sure if they're thinking of their status rather than the overall project. I can understand that because it's a lot less interesting, I would have thought, the world of business isn't fun…or perhaps that's me its an unfair comment. You know that kind of world, I would think it's easier to be more selfish. The great thing about jazz is that even if you do really well, there's not a lot of money in it, so the point is people who are there are not there for the money, so you tend to be more flexible about interacting with people.

I: So at these work shops were you a consultant?

AB: Yeah, it was for a guy called Noel Dennis and another guy called Alex Steele and its like four business people, they come along and see how they'll come out these catch words that business people have, like…

I: What was the overall outcome? Was jazz a good metaphor?

AB: Well, I'm not sure what the outcome was, I think they go away and do that with the person who's training them, I'm just asked to be myself.

I: Did you think they were receptive to your ideas and what jazz stood for?

AB: Yeah, I think they're quite astonished about some of the ways it works and what it requires from people and how they have to interact with each other, ….not sure that people are quite used to interacting on that level….., making split second decisions because somebody has done something else. To be honest, you don't really think about it because you've trained yourself to react instinctively to different sounds and different things happening and I think you can apply it to other areas of your life you know, Stan Getz, used to call it the 'Alpha State' were you react to things instinctively through training rather than thinking everything thing through.

I: So its something that is.., your ability to do that, is something that is developed over time? Through practice..

AB: Its like that thing when you meet someone and think "this person is a bit dodgy" you know, you don't actually have to come up with a reason for thinking that, its you telling yourself "I think this person isn't quite right" you know.

I: Would you say it's almost intuitive?

AB: Yes, I think that's a huge part of playing jazz, that's really intuitive.

I: Also, within your jazz bands, do you ever change things up to see what you might go? Maybe introduce..excuse the terminology, but maybe throw a spanner in the works to see what..?

AB: Oh yeah, it is something like that, sometimes on a gig we'd be doing tunes and I might just start playing and they won't know what I'm playing and …….my own quartet and I'll start improvising and the drums might come in and I'll go into some tune and they'll get what key its in and something different will happen.

I: So there's almost an element of surprise there?

AB: Oh, absolutely. It's not all…I'm, perhaps I've presented myself as being a bit more staid than I am but as part of the structure I'll go nuts every now and then. Again, going nuts all the time is boring like being staid all the time is boring.

I: So I suppose, by doing that, that must keep it fresh?

AB: Well, its got to be different in some way every time. So there are all kinds of ways of doing that…

I: How do you think jazz music differs from classical music?

AB: Well, very much…depends on which area of classical music you're in. If you're an international soloist I would imagine there are a lot of the same characteristic involves, like stamping your personality on the thing. Obviously the music sets what you've got to do; you can put a lot into that, very much like Louis Armstrong put a lot into a solo of his set piece. Sometimes I work with classical people in orchestra and I'm amazed at their lack of knowledge of things like harmony and structure of pieces, sometimes they don't know, they're very good players and they play beautifully in tune and everything but I'm not sure they have the same overall structural view of music……professional jazz musicians in any field are exceptional, but I find jazz musicians can listen to a symphony and get a pretty good idea of the shape of things just from listening to it.

I: Do you feel that there is anything that managers could learn from jazz groups?

AB: Just those things we were talking about, about not being offended if somebody criticises you, learning how to deal with people and letting people do things their own way without imposing your will on people, I think that's really important, you've got to put trust in people and allow them to be themselves. Otherwise your just going to get people...the more they act like you would the more you approve of them, it's….

I: Would you say that like-mindedness is important in jazz?

AB: Yeah, like-mindedness, but also difference I think you've got to have a common aim but go about things in a different way. It's like travelling to the same point by bus and train, so long as you both get there at 4 o'clock...does it matter which route you go? To talk business and that, if it allowed people's personalities to do things and respected them rather than making them toe the line, I mean, it's getting to be a country where everyone is expected to toe the line now. Free nickities for the arts…

I: How are mistakes viewed in jazz?

AB: The sad things is, when you make a mistake in jazz, its there, you made it, you can try to dance around it...I mean, sometimes it all falls apart, but the nature of improvising is that mistakes are going to occur. It's just part of the music. I often put a record out with a squeak on it, buts it's what happens and as longs as it's what happened I don't mind, you know. I hate it when people start editing things out and making it all perfect, I think perfection is getting in the way and trying to ...enemy of.

I: Enemy of jazz??

AB: Yeah, of any art form really. I mean its, perfection is a daft concept – it doesn't exist.

Appendix 8: Wynton Marsalis interview transcript

Personal

Marsalis, like jazz itself, was born in New Orleans in 1961. The son of jazz pianist Ellis Marsalis, he began classical training in trumpet at the age of 12 and played in local marching bands, jazz and funk bands, and classical ensembles throughout his teen years. He moved to New York, like many of his jazz heroes, in 1979 and enrolled in the prestigious Juilliard School, where he instantly distinguished himself as a trumpeter of great promise. "At a certain point, everybody comes to New York. It's the excitement of the place, the energy. The word metropolis was invented for New York," Marsalis says glowingly of the city he calls home. That same year, he also joined Art Blakey's Jazz Messengers, that venerable jazz institution with a list of alumni that reads like a virtual Who's Who of jazz since the 1950s.

Despite such an impressive résumé as a recording artist, Marsalis' vision extends far beyond his own musical career. Through Jazz at Lincoln Centre, for which he is both co-founder and artistic director, he has worked tirelessly to promote musical education, particularly among children. "It helps them to develop a concept of what it means to be an adult," he intones passionately. "Youths are more in need of education now. These are very sophisticated times, and kids have a lot more to deal with than when I was growing up." But children are not the only ones who have enjoyed Marsalis' Jazz at Lincoln Centre Orchestra. His touring schedule keeps him on the road over half the year as he teaches audiences all over the world about jazz's rich heritage and why it deserves to be appreciated

Interview

W.M: My father is a musician from New Orleans. My main inspiration has been my father because he inspired all of us to play. We didn't know it; it was just our environment as we were always around musicians. I started playing when I was six, got serious around 12, and started practicing. I played a lot of different kinds of music a lot of classical, popular, gospel, r'n'b. I moved to New York and started playing jazz at the Julliard for about a year and a half, playing with Art Blakey and the Jazz Messengers, Herbie Hancock and the VSOP then started working with my own band when I was 20, went on the road and I been on the road ever since.

W.M: I formed the Jazz at the Lincoln Centre Orchestra, 1989/1990.

Interviewer: **You have played with some great musicians?**

W.M: Yep, Art Blakely, Sonny Rollins, Sarah Vaughan, Bettie Carter, Max Roach, John Lewis. All completely different people but they are all very intelligent, soulful people. Some have "over-views" like John Lewis, with a sense of everything. Dizzy Gillespie was like that.

Interviewer: **Who influenced your leadership style and how?**

W.M: I have had many mentors. For leading the band I guess I would say it was the great Art Blakey. Just the way he dealt with the band. He was real natural, like jazz musicians don't need anybody to boss them. He allowed people to be creative, interchange ideas and allowed them to play what they wanted to play on the bandstand. He also really educated the younger musicians.

Interviewer: **Was there anything in particular that Art Blakey said or did? Or was it just through looking at him that you learnt how to become a good leader?**

W.M: Yes, he would say things. He would say when you lead you have to do this or you have to do that. Art Blakely was one. Then there have been many of our board of directors at The Jazz at Lincoln Centre, I've had many mentors from George Wiseman, who was chairman of the board, to Keith Ryanheart. These are business people, they taught me how to be organised, how to set the vision right, how to plan, how to be clear about what is going on. This has influenced not so much my creative ability with the band but definitely my leadership ability with the band.

Interviewer: **How would you define yourself? Musician, entrepreneur or both?**

W.M: A musician. I would not call myself an entrepreneur.

Interviewer: **What motivates you? Why do you do what you do?**

W.M: It's what I like to do. I grew up with it and I like it, that's the only way I can explain it. Sometimes I'm tired of travelling but playing the music is exciting. I love doing something new, experimenting and tinkering with things.

Interviewer: **How did you get to where you are?**

WM: I used to practice everyday. For a number of years I never missed a day of practice. I was very strict with myself and I would not sleep until I had practiced all of what I had planned to

practice. You have to really want to be good. I would call people, and really seek the knowledge. In the summers I spent my time at music camp.

Interviewer: **Do you see it as being a job?**

W.M: Yes, some aspects of it are. The organisational things, being on time, you have to do it whether you want to do it or not. It's not a leisure activity and also the pressure involved in it, with making the music and staying true to your convictions in this era. I've taken years and years of being criticised unwaveringly and you have to be able to face that and that makes it seem more like a job. But because you are defending your wave of life it's not really like you waver. It's a choice between giving up your way of and the way of life of your father and all the people before him and surrender all of what they struggled and fought for to fall in line with the rock and roll era or don't do it. A lot of musicians wanted to do that, I didn't want to do it so it was clear for me. It wasn't like there was pressure. Some nights you don't feel like playing, but when you start playing it changes. It's so much fun to play.

Interviewer: **Where do you get your networking skills from? Is it something you learn by experience?**

W.M: I don't know if it's a skill as such. I like people so it's natural for me to talk to people and be around them.

LEADERSHIP

Interviewer: **Being the leader, how do you communicate?**

W.M: Well I have been a leader for so long. I want my men to be happy, I respect them. They can all play, they can be leaders, and it's a give and take. It would be better to ask them. I am not dictatorial. I give them room, you have to try to get people who are better than you and who know what you don't know. I tell em, "If I can do it, then I don't need you. I don't need you to play the drums if I can do the part. " I don't need a lead trumpet player. I have respect for my men and what they do and also I like to hear them do their thing. They know that, I like hearing them.

Interviewer: **Duke Ellington was once described as the Peter Drucker (a management theorist) of Jazz; do you have any idea why that was?**

W.M: Duke kept the band running for all those years and those guys were hard to deal. That's a hard job.

Interviewer: **When we last spoke, you mentioned that "some musicians have "over views" like John Lewis, with a sense of everything. Dizzy Gillespie was like that." What did you mean by that?**

W.M: Some people have their mind on more than what they are doing. They have their mind on the whole scene, on a lot of things. They want to represent those from the past, incorporating the new, they got their mind on a lot. I think I have it, but I'm not sure.

Interviewer: **We read an interview where you were described as the "consummate mentor". What skills do you feel are necessary to be a successful mentor?**

W.M: It's important to have a love for younger people, understand and have a sense of the time it takes to learn new material. You must be able to put their learning into context and that they learn by doing. A lot of times there is a lot of talking and not enough doing.

Interviewer: **We read that you described jazz as a metaphor for democracy; please can you elaborate?**

W.M: Jazz prizes individual rights, you can speak in your voice, do your own thing and it places a premium on being able to put your skills across in a group expression. You have rights and responsibility.

STRUCUTRE

W.M: The LCJO is part of that continuum of jazz. The majority of us came from jazz families; our thing is to create the sort of relaxed environment that's part of our music, we have that in us naturally. Tensions may arise, but part of working in a group is dealing with tensions. If there's no tension, then you're not serious about what you're doing.

Interviewer: **Do you have a vision for every performance?**

W.M: Tonight was all about trains. With this band we play a lot of music from any era. I write a lot of original music. Each piece is different with a different personality, like kids, y'know.

Interviewer: **Do jazz bands have a mission statement, aims and objectives?**

W.M: Yes, every musician has that. They all have a style of playing that every band has.

Interviewer: **You seem to have a lot of faith in the people you work with, is this down to trusting in them as musicians?**

Interviewer: **You are both classical and jazz trained, why both?**

W.M: At the time that I did my classical album; I had actually decided to given up playing classical music. Because I had the chance to play with Art Blakey and the Jazz Messengers, I really wanted to try and make it playing jazz, I don't really want to play classical music.

Interviewer: **Is there much structure in comparison to classical?**

W.M: When you are improvising, you have to have a lot of structure. You have a lot of rules and a lot of laws, that's why so few people can play. Classical music is all written out, so there is structure and there is no structure. You just have to follow the part. A friend of mine was talking about being in the military, he says it seems like it is hard but everything is written out that you have to do. So it is not hard at all, of course fighting is hard but of course the whole technical way of going out the job is less so.

Interviewer: **Is their a hierarchical structure in the band like in some business organisations?**

W.M: Yes, hierarchy gets determined by merit. People will naturally select based on merit, like kids select the leader of a team out on the street. The one who can play the best they let him lead. It depends on the band, the natural leader of the band in terms of the dynamics and the volume of the band is the drums, harmonically it's the piano, spiritually it's generally the type of horn player most generally it's the trumpet but there has been saxophone players at different times.

TEAMS

Interviewer: **Can you tell us about the planning and execution that goes into a big performance such the one we saw at The Barbican Centre?**

W.M: We have been playing together for so many years, execution and planning is required. Execution is easy because now people can play the music but in the early days when people couldn't play as well it was much more difficult.

Interviewer: **How did you overcome this?**

W.M: It just took years for musicians to come around and learn that takes times.

Interviewer: **How did you go about selecting group members? Did you watch them play?**

W.M: No, it's not like that. It is a way of life; most of these musicians come from musical backgrounds. Ted Nash, Vincent Gardner, Ali Jackson, Carlos Enrique's' fathers were all jazz musicians the music is very difficult to play. Some of the guys hear about positions through the other guys, you know if someone leaves in a section or is let go. I ask the guys in that section to pick the next person, because they have to play with them and they know each other from when they were young. I knew many of these guys when they were in High School at 12 or13. I did some master-classes with them with younger musicians and now we are playing with them. I have known a lot of them half their lives, Carlos, Ali I have known since they were kids.

Interviewer: **Do you base it on their personalities?**

W.M: It's just what you can play. I have had people that are not that easy to deal with, but as I get older I am less inclined to deal with people who are a pain in the arse. There are so few people who can play, so if they can really play you will deal with it. It's not like there is a supply of people who can really play.

Interviewer: **Do you feel jazz ensembles are similar to work teams in any way?**

W.M: Yes definitely, similar to flexible work teams, this is because everyone knows what they are supposed to do. There is a form and there is your relationship to the form and you get to improvise your solution to the problem and everybody on the team has to adjust based on what

your solutions are. There is not just one way to do it right, there are many ways to get to a certain direction. Everyone has to have a certain amount of information about their job and when they come together with all the other people everyone has to trust in everyone else and that they will do their job. The more trust you have in the other people the more risks you all can take.

W.M: Knowledge and trust are very important. The thing about jazz too, is that it is music of action. It only exists when you are in action. It doesn't exist as a theory. So, It's all about mastery of the moment, it's not theoretic it is actuality. It only exists when you are in action It doesn't exist it's all about mastery in the moment.

W.M: Knowledge as in you have to know what your job is.

Interviewer: **How do you get the best out of your team(s)?**
W.M: I can't say how we ensure it; everyone knows what is required of them.

Interviewer: **Before each performance does it take a lot of preparation? How do you get ready?**
W.M: No, for me I am ready. I have been playing my whole life. The preparation was all those years of practicing and studying, the daily seriousness that you have about playing. Whether you are doing a masterclass in front of kids, whether you are rehearsing, it is a way of being. It is not a state that you have to be in.

Interviewer: **Can you tell us what you feel makes a good performance?**
W.M: The audience is really enthusiastic we tend to remember that.

Interviewer: **Do you learn a lot from the other members of the band?**
W.M: I do learn from them. I am around them all the time so naturally I learn things from them. I have to create an environment where they feel they are comfortable to teach me things. I taught my younger guys when they were young, now I tell them you got to use your "young leadership", you get to a certain age and you got to follow them in certain things. We did a piece, Congo Square, where Carlos and Ali taught me a lot. I was teaching them but now they are teaching me,

about the rhythms, sometimes I would be off in the beat and Carlos would tell me where it is. I love him, he's like my son. It's not about the music so much, I mean the music brought us together, but so few people can play, you respect the people who can play. If something happens to one of our brothers, whether the guys that are not here, they are still a part of it. We respect our brothers, like Rodney Whitaker played bass when Carlos was in High School, he would come here, so when Carlos plays he is a part of that. I spoke about Sweets Edison, Carl Terry, all the cats in Duke Ellington's band. They didn't play in this band but they played with Duke Ellington and Count Basie and we are a part of that legacy, so we represent them and their way of doing stuff was always relaxed and cool. Not getting' all up in people's face, that is not the way of jazz, we're relaxed. You see how we are backstage, it's relaxed.

Interviewer: **Who is your best critic? Who do you listen to?**

W.M: Well, I reflect and listen to myself. I accept criticism and any compliment from everyone. I never dismiss anything. The cats in the band also provide critiques. I like to listen to what they are saying, If people say we don't like the way you introduced a certain song, I try to check it all out and weigh it, to try to come up with something better the next time.

Interviewer: **When you're improvising on stage, is it very much caught in the moment?**
W.M: You're in the moment, just like how you are talking. You don't know what you are going to say. You're coming up with it, as you go along, but you have to be prepared for those moments. The preparation is your ability to hear, to respond, to react to what other people are doing, your knowledge of vocabulary, your sense of what is going on, your sense of appropriateness, your ability to balance with other things that are changing.

W.M: The thing that makes jazz such an innovative art form is that it gives order to present moment of chaos. You are constantly giving order to moments that never existed; you are constantly adjusting at all times. You are making up your part and the rhythm section is making up what they are playing in response to you. It's very difficult.

Interviewer: **As you become more familiar, do you try more difficult things?**
W.M: Just playing is pushing the boundaries.

Interviewer: **How do you enjoy working with new people?**
W.M: It's more about the person than whether they are new. You can have a new person that is old. People can either play or they can't.

Interviewer: **Do you handle the business side of things?**
W.M: Sometimes, but I have had the same manager since I was 19.

Interviewer: **Are jazz musicians competitive?**
W.M: Yes definitely, really we want to sound good. So we're competing with each other, to play better stuff. We talk to each other too, ask each other if they are ok, tell each other when they don't sound good. You can feel it; cats have pride, like they know what they are up there to do. So either do it or don't come up there. It's very cut throat.

Interviewer: **Have you had experiences where you have had to be cut throat discipline them?**
W.M: We practice a lot, and everybody comes to rehearsal. And I will send you home if you're not playing right. A lot of guys get sent home. I say: go home and practice, you're not ready to be out here with us. Cats have pride they want to sound good and they want to play with people who can play. We all have a perception of what we want. I sometimes lose my temper. If the young cats aren't practicing, aren't playing properly, I will cuss them out. But I'm not volatile. We have the same system of understanding, the music, and a love between each other.

Cats like to challenge each other, we fight, but we don't hold grudges. Jazz is all about improvising and being able to create new things at the spur of the moment. There are not a lot of musicians who can do that in the context of a groove. To find a groove means practice, practice, and more practice. I'm very serious about that.

Interviewer: **How easy is to get gigs?**
W.M: It was hard to get gigs at first. It is still kind of hard but you know to get the gig you want but I am dedicated to playing and prepared to do whatever. I am committed to it. It is kind of like with kids you're not looking to see whether they are popular.

Interviewer: **Do you tell stories about past performances in order to help the members see where you want to go?**

W.M: No, I don't have to do that. They are men, not children. They are very clear on it.

Interviewer: **Do you brainstorm?**

W.M: Yes, when we write new music we discuss who wants to write what. What tunes do they like? We always talk, when we rehearse, we known each other a long time, we have our way of doing stuff it is always very relaxed and natural. The more ideas we have the better. I am the leader so of course I make the final decision. I have been the leader for so long that everyone accepts that. It is not like when I was younger sometimes it was a little harder.

Interviewer: **Do you let people bring their own ideas?**

W.M: Yes of course. I let people do their own shows, they program their shows. Ted Nash has his own show coming up, Victor, Vincent Gardener is also doing his own show. They program it, arrange the pieces and produce the band.

Interviewer: **Does the venue or audience have an effect on the performance?**

W.M: Audience definitely has an effect, has an affect on the feeling of the performance, the performance itself, I don't know. It feels better when people want to interact with you. Tonight's audience wanted to swing.

Appendix 9: Coding quotes

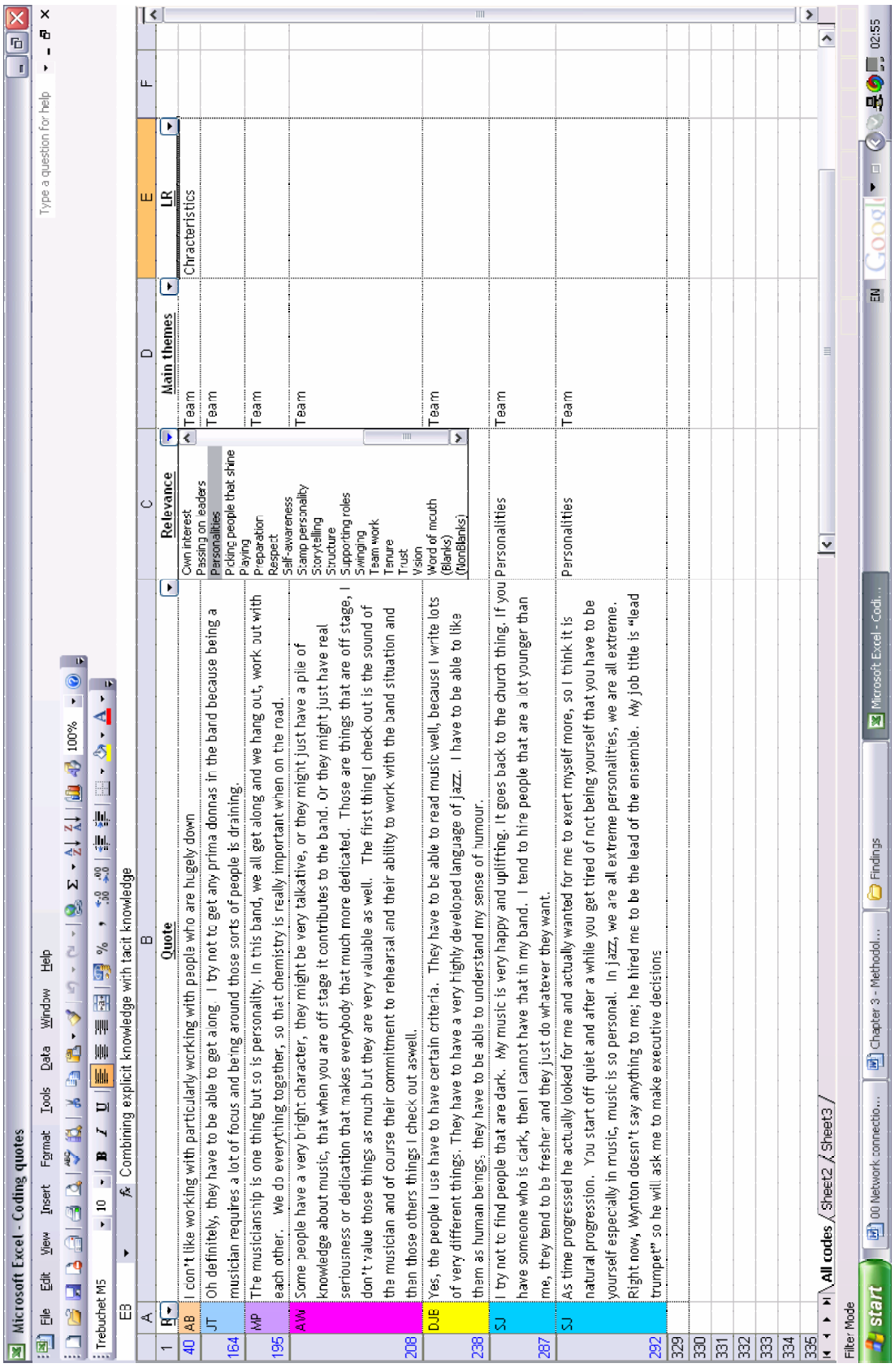


Table 1: Relevant themes

1. Aiming high 2. Audience 3. Bossing 4. Changing things up 5. Commitment 6. Communication 7. Competitive 8. Connections 9. Contacts 10. Criticism 11. Different backgrounds 12. Different every time 13. Ego 14. Experimenting 15. Externalities 16. Freedom 17. Fun 18. History 19. Ideas from band members 20. Imagination 21. Improvisation 22. Influencing others 23. Innovation 24. Instinctive/intuitive reaction 25. Knowledge	26. Leader 26. Learner 27. Like-mindedness 28. Meritocracy 29. Mistakes 30. Music comes first 31. Musical voice 32. Own interest 33. Passing on leaders 34. Personalities 35. Pick people the shine 36. Playing 37. Preparation 38. Respect 39. Self awareness 40. Stamp personality 41. Storytelling 42. Structure 43. Supporting roles 44. Swinging 45. Team work 46. Tenure 47. Trust 48. Vision

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